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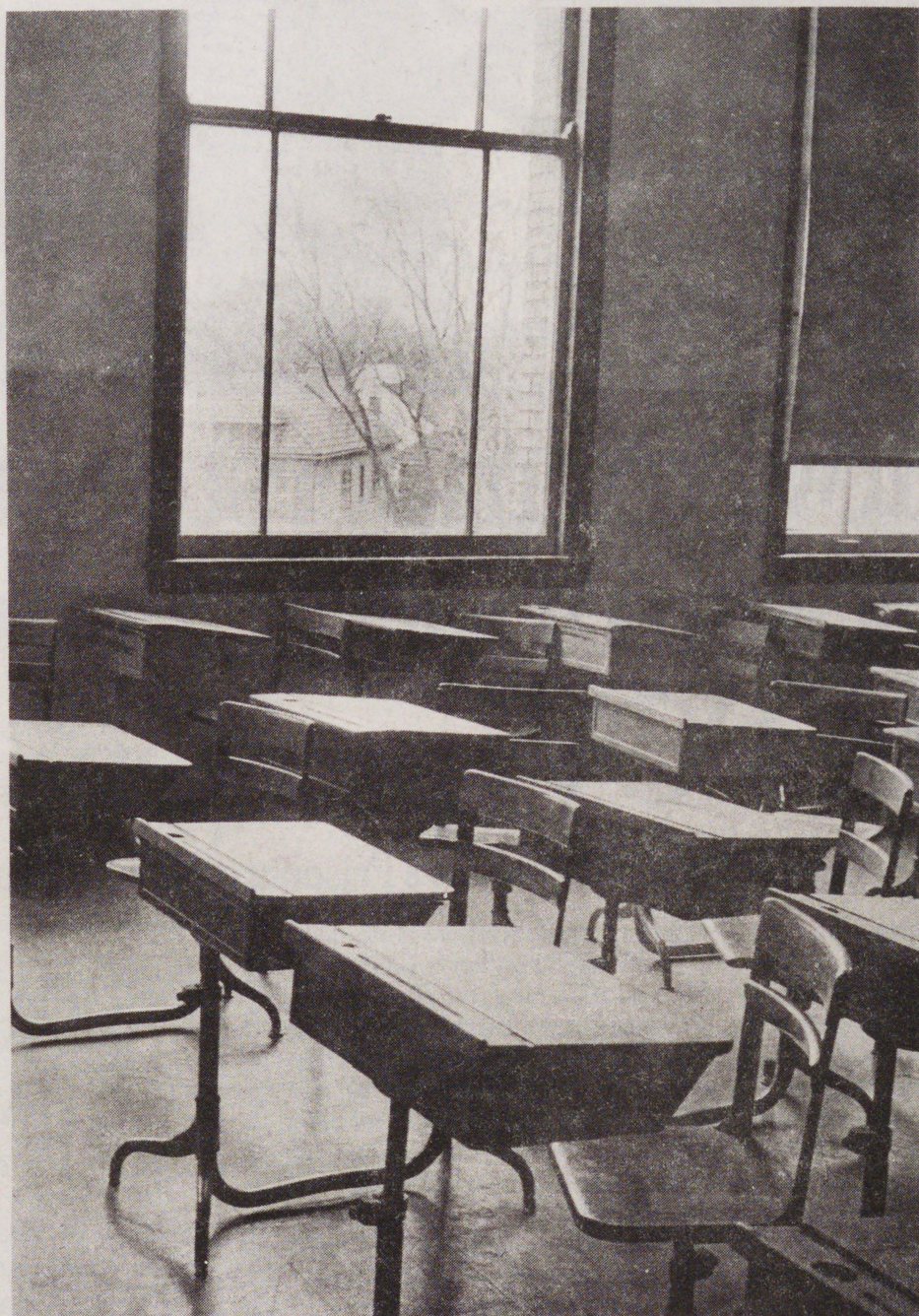
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VOLUME ONE NUMBER TEN

9 MARCH - 23 MARCH 1972

# STRAIT



On the Inside





# How to understand the most important part of the POW problem.

Pretend you're 12 years old and your father's a Prisoner of War in Southeast Asia.

**Y**OU won't understand the maneuvers of the bargaining table. You'll be baffled by the cries of "political issue" or "prolonging the war."

You'll want somebody, somebody believable, to tell you your father's all right, that he's being decently treated.

This message to Hanoi and its allies is acting as spokesman for all the boys and girls, wives and parents whose fathers, husbands and sons are being held in secret captivity in North Vietnam, South Vietnam, Cambodia or Laos.

Of course, they all want the war to end and the prisoners of war to be released as soon as possible.

But meanwhile there is no need for Hanoi and its allies to delay even a day in answering this plea:

Let neutral observers into your prison camps to make sure that American prisoners are being decently treated, according to the standards of civilized nations.

There's nothing political about that. There is something very, very human about it—big enough, transcending enough to be understood by a 12-year-old boy or girl.

And understood, we hope, by Hanoi.

By acting swiftly on this issue they can earn the gratitude of millions of Americans...and respect from all the world.

**SUPPORT  
OUR PLEA  
TO HANOI  
AND ITS ALLIES:**

Clear away the doubts —  
Open your prison camps to  
neutral observers...  
now!

We ask no more than we give. All American and South Vietnamese prison camps are inspected regularly by official neutral observers — The International Committee of the Red Cross.





STATE UNIVERSITY COLLEGE  
AT BUFFALO

VOLUME ONE NUMBER TEN  
9 MARCH - 23 MARCH 1972

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## In This Issue

School Days, School days, dear old...whoops! Yes, that's what the cover reminds us of. The "good old days" you always heard your parents talk about, the whole one room school bit. Well, things have changed and unfortunately not always for the better. Education has progressed to the realm of big business, while the student has become a by-product. There are optimistic moves being made in education as seen in the Creative Studies Center located right here on our own Buffalo State campus. Also the international view of learning is featuring a student from Bogota, Columbia, who thinks we all have a lot to learn. And as one of our articles states, WHERE DO WE GO FROM HERE? And your guesses are as good as ours....

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COVER BY MARK KOSLOWSKI



# Editorial

## Education Corporation

There is this thing about education, elementary, secondary and higher alike: it has nothing whatsoever to do with learning. People have vocalized words to this effect for a long time, notably Bertrand Russell and Paul Goodman. But little has been done about it, perhaps because we think little *can* be done about it, or because people are not *willing* to do anything about it. The old idiom: Talk is cheap.

The fact is: Education is business. And damn big business at that. Just take a look at New York State and the SUNY system. Well over 5 billion dollars of the New York State budget will be funneled into the public education structure next year - and then add to that local and federal assistance.

The theory behind the business is "Let each become all he is capable of becoming." Which is pure socialism. Socialistic education is what we are all into. But the catch is here: socialism and big business do not fit together ideologically.

Each citizen in the state pays a good chunk of his earned and spent money financing education at all levels. Via a lottery, one can purchase "shares." Then, people at all levels can pick up on that education so that they may in turn be "rewarded" a higher income bracket which will in turn provide more funds for more education.

And the money generated for this enormous business goes not only to teachers (who are the only valid passers-on of knowledge, save for books and film), but also to administrators, assistants, secretaries, bookkeepers; planners, consultants, architects, builders; janitors, cooks, attendants, policemen.

Why do we need consultants, architects and policemen to learn about Renaissance art, Karl Marx, astrophysics, Sigmund Freud or American poetry? Why do we need these people to *learn*?

Very simply, to learn, we do not need them or their services. But also as simply, in today's society we cannot learn and survive - we must be "educated." And education is big business - a corporate enterprise. And being the enterprise that it is, it needs administrators, assistants, etc.

But along the way, the patrons of this education corporation become lost numbers in the production line; lost in the pot holes of the "student" parking lot, while the management gets paid lots of bread and the privilege to drive to the back door of the plush-carpeted ivory-tower administration building. If the foregoing were not enough to force upon students the realization of what it's all about, the difference of a few pot holes and a few carpeted floors will cause a sudden contempt for the piggishness that is demonstrated by the management.

The rhetoric of "the administration" in presenting its views on the roll of education and its relationship to the roll of the student is most enlightening. President Fretwell, in a statement equivalent to the United States President's annual State of the Union Message sees the relationship like this (from "Where Do We Go From Here? Forward!" Remarks prepared for the College Senate on 11 November, 1971):

- "Ideally [the general-liberal requirement] is not just a bunch of hurdles to be cleared by a student... but rather an opportunity... to deepen and broaden his knowledge.... And if the student is *lucky*, his heart has been warmed.." [emphasis added]

- (Speaking on the role of the college in providing trained personnel for the community) "Our society *needs* enlightened and dedicated people.... Planned careers are socially useful, financially rewarding (we hope!) [sic]... and provide a means of upward social and economic mobility."

- (Speaking on future aims) "I want the experience of going to Buffalo State to be [a] vitalizing experience for students and an exciting and satisfying one for faculty. *That is no small ambition.*..[emphasis added]... And if I hear students correctly, they want their education to be an *alive* process."

The statements speak for themselves. And, for the education corporation. The uncertainty in the phrases: "...if the student is lucky..." and "...[we hope!]" and "...if I hear students correctly..." tell us that, not only is education very bug business,

(con't. on page 7)



# MIND'S EYE

## ORIGINALITY AS GENIUS

The noted utilitarian of the late 19th century, John Stuart Mill, is a man who is often looked upon as one of the great pre-cursors of contemporary progressive thought. Indeed, his book *On Liberty* contains support for many ideas which seem to characterize a liberal view in the present day. Typical of Mill's writings are statements which support the right of the individual. Mill, for example, would say that a person should not be punished for using things such as alcohol, drugs, etc., as long as his usage of these does not interfere negatively with others. Although many of Mill's thoughts appear to be extremely liberal for his era, it was with the progress of society in mind that he proposed such ideas. For Mill, individual freedom was good so long as the society in general benefitted.

In his probe of individuality, Mill notes, "a person whose desires and impulses are his own—are the expression of his own nature, as it has been developed and modified by his own culture—is said to have a character." He develops this further in a short discussion of genius.

For Mill, persons of genius need an "atmosphere of freedom" in which to live and grow. Persons of genius are "more individual than any other people—less capable, consequently, of fitting themselves, without hurtful compression, into any of the small number of molds which society provides in order to save its members the trouble of forming their own character."

Of course there are many notions as to what "genius" implies. To some it would seem that genius is a natural inclination toward great intelligence or skill; to others that it is an indication of cleverness; to others still—an indication of creativity. Mill implies that his idea of genius is a person of independence and self reliance, and of such individuality, that the stereotypical molds of society become greatly uncomfortable and generally unbearable. In fact, there may very well be nothing



■ JAN NUZZO

innately superior about persons of genius save the great sensitivity of their insight. A big part of genius for Mill is the originality involved. But even he was forced to admit that persons of this type have two equally oppressive choices. If they choose to lend their originality to the character which society has assigned them, they have wasted their genius. If, on the other hand, they choose to maintain the identity they have carved for themselves, they run the risk of insults and ostracism.

By way of explanation for the resentment of persons of genius, Mill says that "originality is the one thing which unoriginal minds cannot feel use of" . . . "the first service which originality has to render them is that of opening their eyes."

Mill stated that, concerning society and government is general, those who had no originality and who were even less interested in becoming so themselves, were massive oppressors of genius since they perpetuated mediocrity. Further, he pointed out that the power of public opinion and of the masses as a whole, diminished the strengths and insights of the individual. No longer can a creative and original mind reach the masses with any great force, and no longer can he influence the masses to refine a mediocre level.

Perhaps it is the repression of originality which makes it all the more outstanding to us. And even more, it may be envy which makes us desire the same initiative by which another was able to break away from the smothering power of society. But in either case, it is important to see that Mills did not seek to insult or discourage us, but only to make us aware of the fact that if we recognize the importance of originality, we can nurture it in ourselves so that we become the masters of developing our own characters rather than the slaves of being developed.



# FIELD NOTES



SKIN:

BE ON THE PRESSURE PRINCIPLE

• GEORGE HOWELL



Taking patience for virtue and three clear photographs on the wall for one figure beside you; isn't the feel of wire more cutting than the sight of sharp paper flowers sighing for you to cut them?

This has been a particularly rough column to write. My faithful readers will have noticed that I didn't make an appearance in the last issue. The reason was simple enough—I forgot about my deadline. I was too busy making a few profound discoveries about myself and a few others which seem consistent with these few lines lifted out of Sonnet 2, written two summers ago one drunken, stoned evening. I almost wish I was in that aforementioned condition tonight, just so I could get it out, or get it on, or get it up, or whatever it is we're suppose to do with ourselves. So traumatic, this writing business. I was accused not so long ago of exposing too much of myself in this 1000 word vomitorium, and while I had to agree, it is becoming more painfully brought to the foreground with each thing I write that I have just begun to strip myself down for someone else's action. Actually, naked isn't the right quality. I'm becoming more and more transparent, a roll of cellophane you look through to see the other side, your side. A cellophane mirror. How's that for a metaphor?

Speaking of metaphors, let me tell you about metaphors. A metaphor is like braille (simile), or a seeing-eye dog (metaphor.) You are blind, stumbling through a paper situation, or curbside dilemma, and your metaphor puts it together for you, synthesizes all these unrelated run-on sentences in the sidewalk of life, and gets you where you're going. You trust. You can't be sure, you know. You just trust it, like you do an automobile, which leads us to the first important image of this column—wheels. Let's depart for a moment, dear readers, into the world of auto-mobility, or autoeroticism.

Ever think about the effect General Motors has had on your sex life? I doubt it. Now, I don't mean making love in the back seat of a Dodge Dart, either. I'm talking about the arbitrariness and quick changing scenes we citizens of this age of transition find ourselves in. Goddamn, we move so fast! And to where? Evenings at Goodbar and the 'Head bring to mind Mr. D.H. Lawrence's insights into the world of sex. (I should mention I've been struggling with *Women in Love* for a while now, and a real struggle it is.) Lawrence was really down on "sex in the head", meaning the inactment between men and women of self-conscious sexual roles which are based on our general mental conception of what sex ought to be, rather than the real "blood-consciousness" relations that ought to occur spontaneously. Metaphorically, try visual sex, sex in the eye. You see what you want and you go after it. You know in your conscious mind what you want even before the real thing is there. A masturbation fantasy projected into real life. You can see it all around you, obviously in the bar scene, and less obviously in "meaningful relationships." Things change so quickly because they are based on two dimensional images and not skin. Everyone is hussling for the Platonic fuck. We just can't get our spiritual rocks off. We keep jumping into cars and scenes, changing all the time, never satisfied, always under no obligation to commit ourselves to anyone, we

continued on page 21



## EDITORIAL

(con't. from page 4)

but also a very uncertain, hit-and-miss business. But, after all, if as few as 100 students a year do not become "enlightened" Dr. Fretwell and his colleagues see no reduction in salary, no less praise from SUNY or society.

The preliminary report on the college's self-study - headed up by Dr. Robert Schoenberg, Assistant Vice President for Academic Affairs - prepared for the Middle States Association contains literally thousands of statements that call for deeper examination of the "direction" of the college. In referring to the "relevancy," or "the need to keep abreast of new techniques and... current social trends," the drafters of the document admit that these things "have a vague flavor and imprecision." It further states that "Most departments show little evidence of... internal quality controls. There are few indications of consultations with students..."

Speaking on the "Administrative Roles and Balance" the same report reveals that: "The role of the administrator is never entirely clear." Not only does the corporation look to new techniques and trends as "vague and imprecise," but it cannot define the role of its bosses.

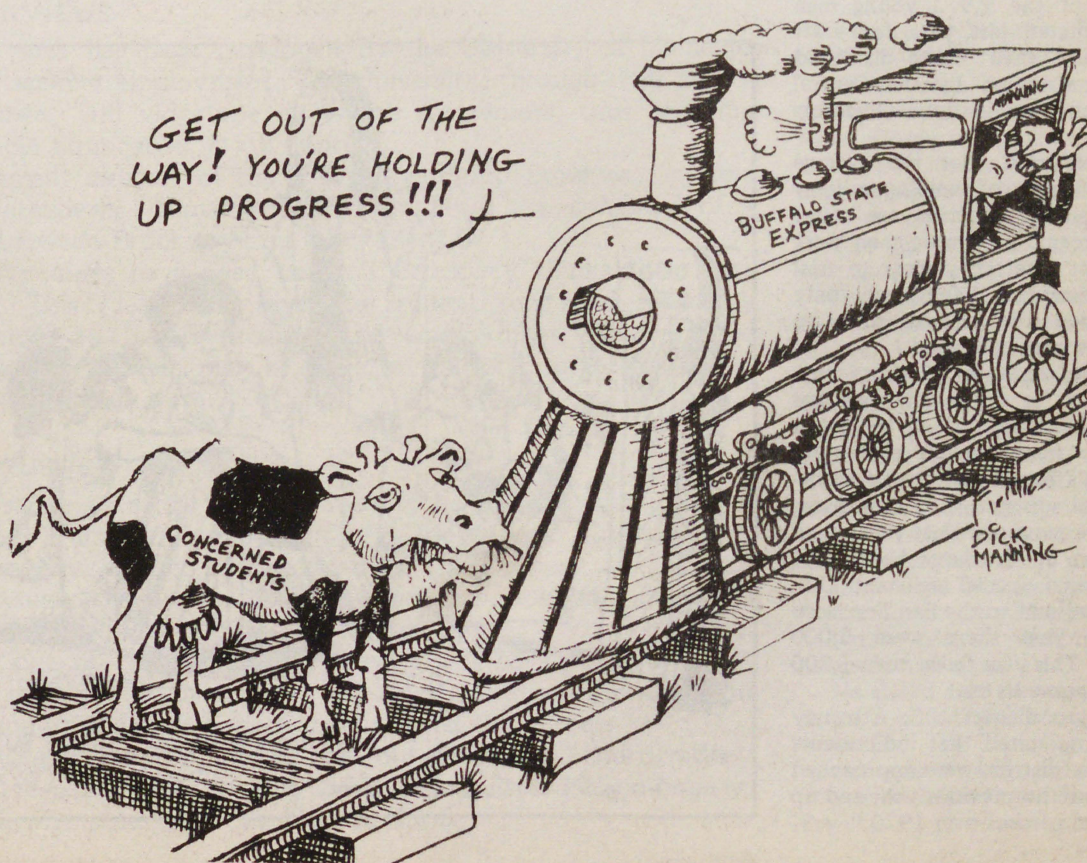
So what then does the student who is interested in *learning* do when confronted with the ed-

ucational system that is thrown at him at an early age, and which he learns to begrudgingly or blindly accept after the important, early years? Without suggesting total decentralization, total removal of state influence from learning, or suggesting private education - probably the only ultimate solution to mechanization - there are many alternatives.

One can submit to the education corporation and allow it to dominate, subjugate, depersonalize as much, or for as long, as it is admissible for himself, hoping or knowing that *true learning* will not be stifled by the mechanized education. Perhaps while so doing we can find our individual niches in the corporation which will serve as a refuge - an extra-curricular activity, perhaps.

One may refuse the education corporation altogether and become self-educated, self-learned in a way that only an individual and his own personal creative, inquisitive self may realize.

Or, if really intent on calling the bankruptcy of the corporation, we can all withdraw our shares. We can say "no!" Sure, talk is cheap. But as Dr. Mark Chesler, social reformer from the University of Michigan pointed out during a lecture here last week: "School will not exist in the future if student's don't want it."







## COLLEGES ASKED TO 'TURN OFF THE FAUCETS'

Recent reports in education have shown that colleges and universities across the nation are discouraging students from entering education fields.

This year 234,100 new graduates will be competing for 115,900 jobs in U.S. public schools [figures from National Education Association.] Only four years ago 175,500 teachers could choose from 177,600 jobs.

Eugene Karol, chairman of an NEA committee reported this to be the worst time in history for jobs in education. He advocated that colleges "turn off the faucets" because if they don't "we'll have two teachers for every position for the next 10 years."

Some reasons for the overflow of teachers are that more people are graduating in education but less are being hired because of the schools' financial difficulties. Also public school enrollment which had been rising has leveled off.

## FREE!FREE!FREE!REGISTER!FREE!VOTE!FREE!

In an effort to promote young people eligible for voting to register, A.&M. records has announced a new service that it will undertake. They plan to release an album that will be available free to those young people who present voter registration receipts.

Gil Friesen of A & M showed a concern in making the "25 million unregistered voters between the ages of 18 and 24... aware of their opportunity to register and vote in the next election..."

The album will be a double LP and will feature some of the company's best artists like the Carpenters and Cat Stevens. The plans for distribution have not yet been finalized, but the record will probably be available through the mail.

## DRAFT RESISTER'S CHANCES GOOD

Over half of the 2,933 young men who were indicted last year for draft violations had their cases dismissed according to a report by the Central Committee for Conscientious Objectors [C.C.C.O].

C.C.C.O. reported that the average young man's chances of avoiding military service by refusing induction are better than fifty percent. 217 more men were found innocent after they went to trial and of the remaining 1,036 men, only 446 of the men who pleaded guilty to draft violations were convicted.

The average sentence of those convicted last year for draft violations was 29.1 months although 650 of last year's draft violaters were put on probation.

The nation's busiest Selective Service-related judicial district, San Francisco, disposed of the most cases last year. In an effort to clean up the large backlog of draft cases, nine special assistant U.S. Attorney's were sent to the San Francisco district. Last year there were 5,000 pending cases. This year fewer than 1,200 are waiting to come to trial.

San Francisco district U.S. Attorney James Browning stated that indictments last year in his district were approached 69 percent over the previous year and up to two hundred percent over 1970.

## 'TERMPAPER UNLTD.' TIME LIMITED

The ill-fated term paper arsenals may be coming to the end of their profits. The State Attorney General of N.Y. has filed suit to prevent the sale of term papers to hundreds of students, some of them in Ivy League colleges and universities.

In an unprecedented suit, Attorney General Louis J. Lefkowitz accused Kathleen Saksniit of aiding and abetting students in fraud.

Ms. Saksniit's business, operating under the names of N.Y.C. Termpapers Inc., or Termpaper Unlimited of N.Y. has grossed over \$35,000 since 1 November.





## AEC - THE GREAT AMERICAN BOMB

Today's major nuclear threat to America emanates from Washington, not Moscow or Peking. This statement is the essence of the message of a new book by Roger Rapoport, a muckraking journalist with credits extending from *Ramparts* to *Harpers*. Because of his weak confidence in the Atomic Energy Commission he has written *The Great American Bomb Machine*. It deals with the fact that, "Mindless design production testing and transport of nuclear weapons may be a greater threat to national security than all our enemies, real or imaginary."

When it comes to atomic energy, many Americans have a sense of the surrealistic. But incidents like the National Warning Center sending a war alert message to 2500 stations nationwide by mistake (an employee put the wrong tape in the machine) have begun to erode public confidence.

Rapoport admits that his book is depressing, and that it is a subject that scares people away. He said, "The book won't reach a mass audience because people would rather read *Future Shock* or something on how to have better orgasms."

Rapoport concludes his book with a plea for Unilateral Disarmament of nuclear weapons which he considers the only solution to the dilemma.



CHEMISTRY CLASS IN A CHINESE UNIVERSITY: Quotes on either side of Mao Tse-tung's photo read - "Education must serve proletarian politics and must be unified with productive labor," and "Let philosophy be liberated from philosophers, classrooms, and books, and become a sharp weapon in the hands of the masses."

## VIDEO INTERVIEWS

A unique idea has been developed by the University of Maine to help students seeking employment. The University, through their audio-visual department will videotape interviews for seniors, thus breaking down geographic boundaries in job hunting.

The placement director of the University, Philip Brockway, prefers to call the interviews "conversations." The tapes are consisted of a conversation between Brockway and the student.

About fifty tapes have been cut and Brockway thinks they have been helpful. This idea could save the student time and especially money for travel to far-off prospects of employment. According to Brockway this new system may be "one of the looks of tomorrow as far as job placement goes."

## TURN IN A PUSHER

Some cities, in an effort to stop trade in hard drugs have initiated programs called Turn in A Pusher (T.I.P.) People who furnish information on anyone selling heroin or other hard drugs are offered rewards. One such program in Tampa, Florida has received 5,000 calls since the program was first initiated a year ago.

However, out of these calls only fifty arrests have resulted. T.I.P. does not deal with marijuana offenses, nor does it deal with information about possession—it is directed specifically toward the pusher.

Tampa's Chamber of Commerce paid out \$2,000 in reward money and would have paid more, but not everybody collected their bounty. The reward payments ranged from \$100 to \$500.

## KEMP BILL PUSHES NEW AND IMPROVED! WATER

Congressman Jack Kemp reported on 26 February that a pending bill giving the Army Corps of Engineers authority to undertake "wide ranging projects to improve water quality, provide recreation and restore the environment in the Buffalo River Basin is receiving "encouraging attention."

Covered under the measure are watersheds encompassing nearly 450 square miles in portions of Buffalo, Cheektowaga, West Seneca, Lancaster and other small towns.

Kemp pointed out that treating such problems as "storm water runoffs, industrial discharges of pollutants and solid waste and sludge disposal" on a regional rather than a local community scale can be done much more effectively.

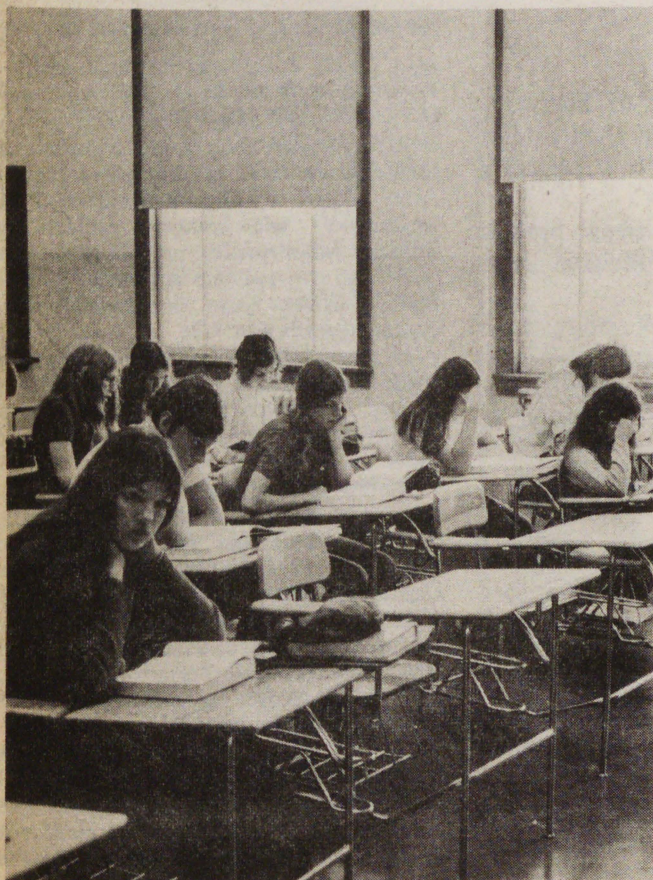
Introduced last December the Kemp legislation would authorize the Corps to undertake projects without the need for congressional approval.

He stated that these regional programs to curb pollution throughout the basin watershed are necessary to "improve water quality and make a significant impact on improving the ecology of Lake Erie."



# WHERE DO WE GO FROM HERE

• MARCIA RYBCZNSKI



In the past few years, American public schools, especially at the high school level, have experienced a considerable rise in the number of open escalated conflicts between groups within the system. In the City of Buffalo alone, secondary schools have faced a series of clashes ranging from so-called "racial" fights to student sit-in's and protests. White and black students both physically and verbally attack each other. Occasionally they join with other students in waging active campaigns against teachers and administrators.

Groups of parents have since banded together to reinforce pressure for the change which students are exerting. The question of just why these groups have turned to engaging in open conflicts is being raised.

DR. MARK A. CHESLER, a social researcher from the University of Michigan spoke at Buffalo State College last week and offered his theory concerning social crisis and change.

Dr. Chesler is presently director of the Educational Change Team which serves as a consulting organization to schools and commissions concerned with these problems. In recent years, Chesler has worked with the Kerner Commission on Civil Disorders and on New York's Fleischmann Commission, which was concerned with New York State's educational system.

Chesler stated that his recommendations were not concerned with all conflicts. Rather, they dealt with the handling of escalated conflict - violent, destructive or aggressive behavior. Conflict, of itself, he said, is a "natural, normal part of social life" especially with the diversity of races and social classes. He asserted, however, that the structural organization of our schools creates situations which actually encourage serious conflicts.

For example, at present all young people are required to attend school, thus imprisoning a number of students to sit within an institution although some may have no desire to be there at all. Even for those students who do wish to attend school, many end up frustrated by the inflexibility of the system. For the most part, there is no serious organ through which the young student might voice objections, or work toward changing the structure.

*At present  
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Chesler pointed out that another key factor that contributes to school crises is that schools exist with "an unclarity and disagreement concerning the goals of teaching."

The American education system, being public, tries to mirror the values of many kinds of interest groups, some of which are quite expectedly in opposition. The U.S. therefore, sustains a system which has "no clear purpose that is either publicly coherent or answerable."

Chesler lashed out at our teacher education schools which he cites as passing out diplomas to individuals who, despite their training, may be clearly incompetent as teachers. He also questioned the status of teachers as professionals, noting that teachers define the interests of their clients (students) in terms completely different from those which their clients would use. Furthermore, in the past decade, high schools have lost what used to be a primary service to their clients.

With today's increased emphasis on the advantages of a college education, secondary schools have lost their appeal as well as proof as economic "stepping stones."

Rebellious students no longer have any reason to put trust in the oppressive schools, said Chesler. The schools, in turn, are becoming increasingly aware of the doom predicted by student violence.

The move in the schools is now towards an increased implementation of authoritarian power in order to combat this trend. Bureaucratic rules and regulations are being created and enforced for no other reason than to repress student instincts toward change. Humiliation and impersonality are also integral parts of America's institutionalized destruction.

Chesler charged that patterns of white dominance are maintained in our schools in a number of different ways:

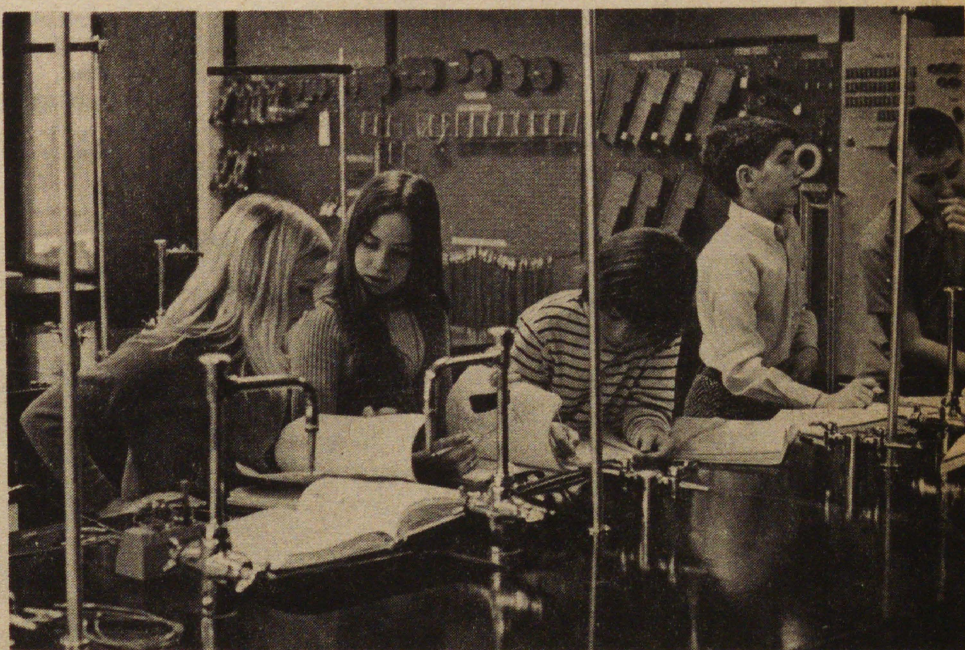
- Content material which either ignores or distorts the history of many minority groups
- Singular acceptance of cultural styles of behavior which are overwhelmingly white and middle class
- Counseling which encourages minority group members to seek careers in fields which do not require a college background
- Tracking systems which channel children into groups on assumptions of their ability
- Patterns of financial distribution which help maintain stratification in our society

Chesler noted that whites are also disadvantaged by this distortion of reality. They are prevented from learning about the viewpoints and rich culture of minority groups, which refuse to conform to our "American" ethno-centric life-style.

The priority response of our school systems to crises which arise from the structure of their organization has been to deal only with the symptoms. Students are suspended, punished by loss of privileges, faced by policemen in their halls, delivered "warning" speeches, and are "discussed" at school and community meetings. The school administration tends to cover up or deny the real issues - ie., A school fight is described either as "completely racial" in its nature, or else "has nothing to do in any respect with race."

In-depth examinations of the conflicts would probably show that there is no one explanation for conflicts and schools must deal with as many causes as possible if they truly wish to

## *The priority response has been to deal only with the symptoms.*



avoid repeat clashes. Some schools tend to handle the conflicts by an increase in communication with the students - in other words, they talk and talk until everyone "cools off." In the end, of course, nothing significant is really changed in the school system.

To begin to seriously deal with these problems, Chesler suggests a re-organization of the Governance in schools to allow students a greater share of power. Student appeals and grievance must be given serious attention. Outside of academic activities, students should exercise their own self-control and judgements.

Increased power for minority groups is especially



important. Schools must also immediately begin to work at eliminating racism in their own structure and also in the students' attitudes.

A new course of study based upon humanistic values must be brought into our classrooms.

## *Schools will not exist in the future if students don't want them.*

An extremely important basis for this program is to somehow teach children how to deal with parental opposition to this approach. Chesler notes that opposition to this kind of program will be great, but that we cannot wait for a "general revolution" to occur in our society before concerning ourselves with our inhumane education system. He added that it was his personal opinion that "children are now dying" because of our schools.

In a short discussion after his lecture Chesler noted that while no school's systems have attempted the sort of change



that he advocates, some districts have individual schools of this type. The "mini-schools" in the Berkeley district was an example cited.

When questioned about the "seeming impossibility" of effecting such changes in most schools, Chesler replied: "Schools will not exist in the future if students don't want them." ■





## Vietnam

# WAR STILL RAGES IN THEIR LAND

■ CHRIS JENKINS

*Dispatch News Service International, Inc.*

As American troops come home from Vietnam and as President Nixon springs his new peace plan and completes his historic journey to China, Vietnamese students studying in the United States are feeling more and more that the American people have forgotten that war still rages in their land.

Ten Vietnamese students seized and occupied the South Vietnamese Consulate in New York City on 10 February to remind Americans that the U.S. is still deeply involved in their country.

The students were arrested and charged with criminal trespassing. Within ten hours the case was adjourned in contemplation of dismissal - meaning that the charge will be dropped if the students do not commit similar acts in the next six months.

The seizure was intended to "make the demands of the Vietnamese people known to the world." The demands included immediate release of all political prisoners in South Vietnam, the "immediate resignation of Thieu", and the immediate disarmament of the Thieu regime apparatus of terror and repression and its replacement with a coalition government so that truly free elections... can be held."

The students, seven men and three women, seized the consulate shortly after noon while most consulate employees were out at lunch. The students locked themselves into the consulate office in a large office building facing the United Nations. Two consulate secretaries were in the office at the time, but were released by the students shortly before 1:00 p.m.

The students prepared for a long

stay. They brought food and even a portable toilet with them.

While in the consulate the students called all major wire services and conducted an hour-long telephone interview over New York radio station WBAI.

By 3:30 p.m. New York City policemen had arrived with crowbars. At the bidding of Dang Van Nhuan, first secretary at the consulate, the door was forced open and the students arrested. "You are all cowards," screamed the infuriated diplomat.

"Should we measure your courage by the number of U.S. policemen backing you up?" responded Ngo Vinh Long, a student at Harvard and the official representative of the National Student Union of South Vietnam in America.

In anticipation of their arrest the students had prepared a statement which they handed to the police.

"Please don't interfere," the statement began, "We are not raping American women. We are not forcing American men to kill each other and other human beings. . . . We are simply occupying a piece of our own property - a property which has been acquired at the cost of countless Vietnamese lives - to make known the magnitude of the crimes being committed by the U.S. government against our people. Please don't take part in these crimes."

Four of the students are studying in the United States on scholarships given by the Agency for International Development [AID]. When queried about the possibility of losing his scholarship, one student replied, "I think we'll just get a short letter of reprimand from AID. The important thing is that now other Vietnamese who are studying here under AID scholarships will not be afraid to speak out."

Another student expressed the fear that those holding AID scholarships might be deported to Vietnam.

In a telephone interview with Dispatch [DNSI], a spokesman for the South Vietnamese Consulate in New York City said "No reprisals will be taken by the Saigon government against the students." The spokesman, Dr. Tran Van, said, "They achieved success a little, I guess."

The students feel they must take a stronger and more active role in the U.S. peace movement. This new stance was evident in the consulate seizure. It was the first act of organized civil disobedience undertaken by Vietnamese in the U.S. The action was well-planned and brought together students from as far away as Seattle and Los Angeles.

One student, Doan Hong Hai, from M.I.T. in Cambridge, Massachusetts, commented, "We want this act to signal the entrance of a growing group of Vietnamese in America into an active participation in the peace movement."

Nguyen Hoi Chan, a student at Harvard and spokeswoman for the group, commented: "We have done what we have to do. Every day our brothers and sisters in Vietnam are fighting and struggling. They are arrested and tortured and killed. We Vietnamese living in the United States feel we must appeal to the American people to stop the war. Overseas Vietnamese students have played their part in modern Vietnamese history. In the early 1900's up to two hundred Vietnamese went to Japan to study and seek Japanese support in their anti-colonial struggle against the French. Ho Chi Minh himself spent thirty years abroad before returning to Vietnam in 1941.

Groups of students in Canada, France, West Germany, and Japan as well as the U.S. have been active in recent years. Most of them feel they must play a role in bringing peace to their country.

The students recently founded the Vietnam Resource Center in Cambridge, Massachusetts where they publish *Thoi Bao Ga*, a monthly newsletter of events in Vietnam. One student plans to join Don Luce, the journalist who exposed the "tiger cages" on Luce's nationwide speaking tour.



## music on the battlefield

Higher than the sound of the enemy bombs  
Streaming down like waterfalls  
And clumsy as a cock learning to crow  
That makes us queasy listening to it,  
A breath of music  
Drifts up from the heart of the earth

A fighter,  
Come back to the jungle to rest after a night's attack,  
Is sifting the smell of bomb smoke from the air  
Turning it to sweet, clear melody.

The sound of a harminica fills  
Bunker A to overflowing  
With strains of a song--  
Beat the Americans!

Happiness wakes a valiant spirit,  
Whirlpool emotions become a crystal stream of music.

The sky is filled with mad sounds,  
Completely modern-- yet absolutely barbaric:  
The shriek of string upon string of exploding bombs,  
The whisper of flying shells tearing through space,  
The flapping of helicopters.

The roar of H's, F's, A's, B's ... all kinds,  
The furious sounds  
Of men thirsting for blood  
Running riot in the heavens,  
Desperate.

Like an eloquent declaration of war,  
Crisply,  
The voice of the harmonica  
Drifting up from the heart of the earth  
Challenges these barbaric voices  
On the battlefield.  
A heart which knows no fear  
Sifts the air, letting music rise  
To the vast blue sky-- the blue sky of Trĩ-Thiên.\*

Nhuệ Hà  
1971

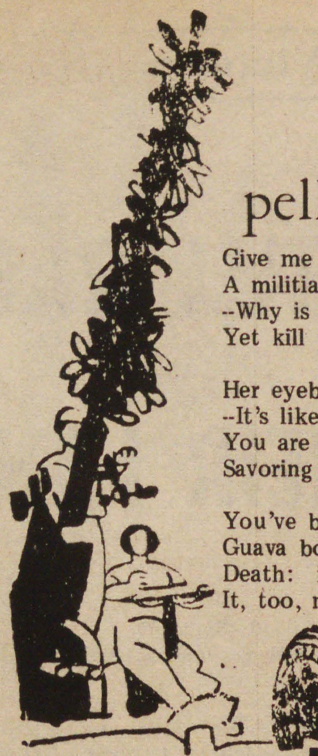
Quảng Trĩ and Thừa Thiên are the two northernmost provinces of southern Việt Nam.

## The People of the South

Poetry is a part of Việt Nam. It appears in profusion, even in the pages of most daily newspapers. These poems of the Vietnamese resistance, reaching from the present back to the days of the Việt Minh resistance against the French, are taken from books and newspapers published in the North and in the Liberated Zones of the South.

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STRAIT 9 MARCH 1972



## pellet-bomb "fruit"

Give me the pellet-bomb "fruit",  
A militia woman says softly.  
--Why is it you seem beautiful as a sparrow,  
Yet kill people so terribly!

Her eyebrows wrinkle, frowning.  
--It's like this, isn't it:  
You are really ghouls,  
Savoring the fine taste of death!

You've become so refined--  
Guava bombs, then pineapple bombs.  
Death: it's a profitable business,  
It, too, needs a beautiful facade.

Huy Cận  
1967

## women of the south

Trần thị Lý

Long hair, hair of a young mother,  
Washed in the water of Thu Bồn,  
Adorning your body, wounded in a hundred places.  
In life and death, always loyal.

Tạ thị Kiều

With a beautiful name from ancient times,  
You're a faithful niece of Uncle Hồ.  
Striking the enemy, you're strong as a tiger.  
Speaking of it, you smile like a flower.

Mười Đồng Tháp

Just turned twenty,  
Leader of three hundred sturggles.  
One leg left, you stand erect,  
A beautiful flag wrapping your body!

Nguyễn thị Út

A guerilla of the Delta  
Carrying your only child on your hip,  
Combing the river bank,  
Striking the enemy as naturally as you go to market!

Nguyễn thị Định

In the assault you command a hundred squads.  
Night returns, you sit mending fighter's clothes.  
Woman general of the South, descended from Trac and Nhi,\*  
You've shaken the brass and steel of the White House.

-Lữ Trọng Lu  
1966

\* Trưng Trắc and Trưng Nhị, are the two famous Trưng sisters who led Vietnamese resistance against the Chinese about 40 BC.



# International Perspective

## Cristina Villamarin from Columbia

• LARRY FRITZ

*WHY DID YOU CHOOSE to come to the U.S. for your university education? Buffalo State in particular?*

I originally came to America to study nuclear physics. At that time, the U.S. offered the greatest opportunities in that field. During my junior year in high school in Columbia, certain people from the Commission of Atomic Energy were in our country to talk about nuclear physics, radiation, etc., and at that time I developed a great deal of interest in it.

However when I came to the U.S. and took the entrance exams, I failed miserably. I could barely speak English, so I entered Suffolk Community College to learn the language.

At that time I got interested in drawing - it was the only course I could take without knowing English - and so in some miraculous way I got very good at it. My teacher at that time advised me to enter the drafting and mechanical technology program. Being female I was naturally hesitant. But somehow I stuck it out until I graduated and then entered the industrial arts program here at Buffalo State.

*WHAT HAS BEEN the most surprising experience here for you?*

I suppose you could say it was my first semester in dorm life at Buffalo State. It was my first semester of dorm life anywhere. That semester I stayed in the suite with seven other girls - mostly seniors and juniors. The idea being they were upperclassmen made me expect something special of them. You know, after all, in another semester or two they would graduate and enter the world for real.

Well, the truth is that my time there with those girls was one of the most frustrating and sad experiences of my entire stay here. Those girls did nothing but sit around and talk - talk - talk about people, themselves and boys. That in itself was not so bad but they constantly infringed on my culture - in particular, when I took out some of my records from Columbia to play for them. Their rudeness shicked me. They had totally no respect for anything I tried to show them about my culture.

*IN YOUR PARTICULAR FIELD of industrial arts have you ever experienced pressure against you because you were a woman?*

It's difficult to say in any general way. I'm quite sure that there is no conscious plot against women in the field of industrial arts though I'm sure many of the things that have been done before have been done with only men in mind. For example, many of the machines I had to operate were either adjusted too high or had bolts that were too tight for me to adjust. Most of the time I struggled until a male student would help me.

In terms of the professors who were all male, some were very encouraging while others were just negative to what I wanted to do in industrial arts. I recall a time when I was refused admittance to a class because I was female. I finally got admitted when I explained to the prof that I need to take the course in technology. That's one thing a lot of professors don't understand: they really create a negative attitude in the classroom.

I know that at least once I've failed a course either because I was a woman in a man's surrounding or a foreigner in an American classroom. It is interesting: it was a man professor at Suffolk College that went out of his way to encourage me in industrial arts.

*DO YOU HAVE ANY SYMPATHIES with the Women's Movement?*

With most of the women's liberation, I disagree. While at one level we are all the same, you could say I am still tradition-bound. I still think a man is a man, a woman is a woman. Though some things are changing, I think that a large part of the woman's role is still in the home taking care of the children. It might be worth mentioning that it is a woman who is running for president in Columbia today. I think that it is sort of a precedent for both South and North America.

*WHAT PURPOSE DO YOU SEE in the International Student Program?*

Well I don't think of it as a dollars for CARE program as I do a cultural enrichment for America herself. It would be foolish to think that all the people from all around the world could not do something for Buffalo State. Unfortunately, the majority of Buffalo State students are afraid or incredibly naive as to the purpose of the program.

For myself I have gained more here in Buffalo through the social activities where I met foreign students and American students than in all my classes and books put together.



A graduate student in exceptional education from Bogota, Columbia, Cristina Villamarin - now in her third year at Buffalo State - received her B.S. in Industrial Arts here.

*WHAT DO YOU THINK YOUR most rewarding experience and most disappointing experience while here at Buffalo State?*

No doubt the most rewarding experience has been to see the International Board grow and prosper. In the last two years we've worked very hard to get money from student government - endless meetings and arguments - and now to see some of it all materialize is very gratifying.

Disappointing? To see neglect and lack of interest in the State-sponsored International Program here by both the students and faculty. It can be no more disheartening than to hear a faculty member ask you the most ridiculous and stupid questions, such as: "Why did you come to the U.S. for university, aren't there any schools in Columbia?" And "Where is Columbia anyway?"



# LOOK TO THE CHILDREN



M. Kozlowski



N. Dick

IN THEIR EYES ARE THE ANSWERS WE SEEK  
THEIR HEARTS FEEL THE WAY TO LOVE



B. Cohen

D. Geis





N. Dick



B. Cohen

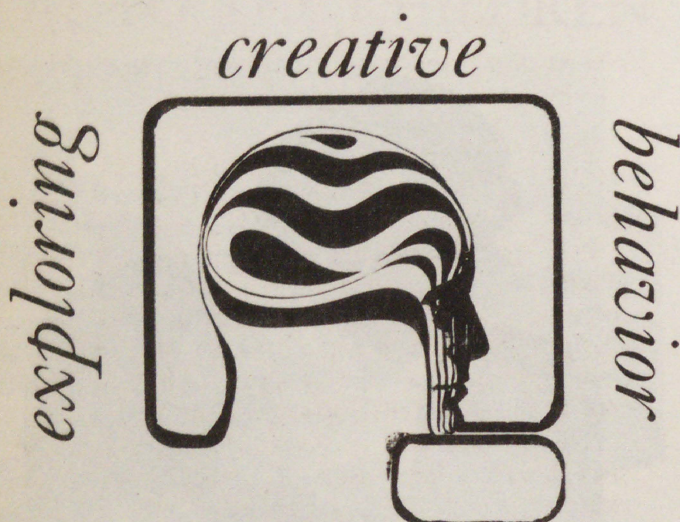


LIFE, WITH LOVE GIVE TO THE CHILDREN.

Chuck Mangione



# The Creative Education Foundation



•SCOTT ISAKSEN

What is creativity? Can it be cultivated or is it already on this campus? If it is on this campus, where can it be found? Locally who's responsible for the creativity movement?

Alex F. Osborne founded the Creative Education Foundation in 1954 because he was concerned about the difficulty and realized the urgency of more fully releasing creativity. He and his associates realized the need for the development of problem-solving ability and thus the Foundation has worked to help education do more to develop creative ability.

Creativity itself is a relatively new concept. Its realm fuses imagination, originality, flexibility, etc. into one field of study. How can the fostering of creativity within yourself be a positive asset? It can help you look at your problems in a different perspective and may further help you to implement solutions to them.

During the past sixteen years, there has been a wealth of material published on the subject of creativity and the Foundation, in addition to accumulating these publications, has also served as the focal point for the distribution of them. Needless to say, the Foundation has been one of, if not the most effective leader in reaching thousands of scholars, educators, students and members of the business world.

Buffalo State College is fortunate in that the home of the Creative Education Foundation is Chase Hall. Furthermore, a Creative Studies Library is located within the Butler Library.

An extensive collection of material published on the subject of creativity and related fields was donated to the college by the Foundation. It is now open to all students as well as faculty and administrators so that the entire college community may benefit by the use of it. Works by authors such as Osborn, Parnes, Guilford, Torrance, and Upton are located there as well as contemporary articles by other authors. In order to meet all of the students needs at all times, the library does not circulate these materials. However the library's hours are general enough so that all students may conveniently make use of it. The Creative Studies Library is centrally located on the second floor of Butler, just to the right of the main staircase and next door to the curriculum lab.

As one of the means for keeping people informed of developments in the field of creativity, the Foundation publishes a "Journal of Creative Behavior." The journal is the Foundation's official publication and is now in its sixth year of publication. Mr. Angelo Biondi, in addition to being the journal's managing editor, is also the business and development manager for the Foundation.

According to the pamphlet distributed by the CEF, the journal "focuses attention on the rapidly-increasing knowledge in a newly-emerging interdisciplinary field. It touches on all levels of a broad range of subjects including education, psychology, the sciences, the various professions, business and industry. Authors who are published in the journal are specialists in their respective fields of interest."

The Creative Education Foundation will co-sponsor an Institute this year with Buffalo State University College. For the Foundation, this will be the eighteenth annual Creative Problem Solving Institute with the purpose of desiring "To make a positive difference in an individual's life." The Institute will consist of programs which are open to those who wish to explore the nature and nurture of creative behavior. The programs will include instruction and practice of creative methods and approaches. Aside from the enrollees, there will be



approximately one hundred and fifty nationally-known leaders in the field of creativity who will serve in faculty capacities for the duration of the week-long institute.

The institute will cover various subjects within the field of creativity. Topical offerings include:

Fundamentals of Creative Problem Solving

Enhancing creativity through awareness

Developing an inclination toward creative action

How to analyse problematic situations

Determining the problem

How to stimulate and develop ideas

Decision making through creative evaluation

Gaining acceptance for new ideas

Developing action plans

Reducing resistance to innovation

Group leadership in creative problem-solving

Introducing creative productivity in an organization

Developing curriculum and programs for creative problem-solving

Teaching creative problem-solving courses

Attacking problems, in futuristics, innovation, invention, design, etc.

In-depth study of the research, theories and practices of creativity

In addition to the dissemination of materials dealing with creativity and the sponsoring of a Creative Problem-Solving Institute, the Creative Education Foundation jointly with Buffalo State University College has made available to selected students the Creative Studies Program. Presently, the Creative Education Foundation's president, Dr. Sydney J. Parnes, is teaching creative studies and is assisted by Dr. Ruth B. Noller, associate professor. This program consists of a sequence of undergraduate courses taken by full-time students for credit as general-liberal electives. The sequence of the courses occupies four semesters. The students who successfully complete this sequence of courses are expected to accomplish some or all of the following results:

1. a significant increase of self-confidence in his ability to be deliberately creative;
2. a strong drive to discover, utilize and expand the limits of his creative potential;
3. a greater exploration of his natural curiosity - an awareness of excitement and challenge in each phase of life;
4. a heightened sensitivity to the variety of problems that surround man;
5. an open-mindedness to ideas and problems of others;
6. an increased awareness of the vital import-

ance of the creative approach to business, the arts, the professions, education and personal living;

7. an attitude of "constructive discontent" toward problems and a desire to improve everything he does;

8. an increase in his ability to produce quality ideas and original ideas which lead to effective solution of problems;

9. a strengthening of his self concept and self esteem for creative productivity.

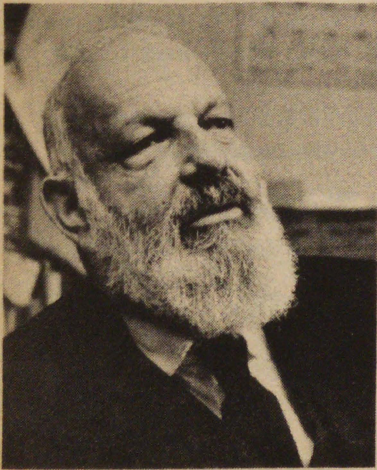
The Foundation's primary aim is to help education do more to develop creative efficacy and to that end their aim is three-fold: To facilitate establishment of separate courses in creative problem-solving, to encourage incorporation of creative principles and procedures into existing courses, and to help bring about a more creative type of teaching in all subjects - a type of teaching which develops thinking ability while implanting knowledge.

The need for a creative education is obvious. The Creative Education Foundation is working toward that end.





# THE OWL'S CORNER



• JOSEPH H. BUNZEL

## THE GREEN MEMORY

This column belongs to the dead. To those who have died for a cause, and to those who have thrown their lives away; to those who have given their lives freely and to those whose lives have been torn away from them - bit by bit.

A flying visit to New York renewed the acquaintance with Lenny Bruce by way of the exceptional, incredibly gifted, marvelous Cliff Gorman, directed by the no less exceptional, no less gifted, marvelous Tom O'Horgan who also wrote the music and - to all appearances - was responsible for the stagemovement, a brilliant achievement worthy of its subject.

The story is well known: how Lenny Bruce was done to death by the *gens bien-intentionnees* who Juliette Greco has so unforgettably and so acidly pilloried; by the law, by the porno-seekers and porno-finders; how he wins and loses love and life, how he gives and gives until he has nothing more to throw in than his naked self.

And another tragic figure appears from the stygian shades: the Austrian physician-economist, Wilhelm Reich; like Bruce hunted to death by the well-meaning (and not only not always the well-meaning) protectors of standards of medical care in this country; the guardians of qualifications and the despisers of competence, unless attested to by union-card and mediocrity. In a recent New York Times Magazine, Professor Edlin describes how Reich too won and lost love and life, how he gave and gave until he had nothing more to throw in than his freedom; again, how the law and the

porno-seekers and the porno-finders choose a vulnerable wound human being as their victim, how he too made it easy for his hunters and henchmen.

But even Edlin's excellent essay and several others which appeared recently on occasion of the revival of Reichian ideas have not sharply enough defined the lasting value of the Reich of the Twenties; while listening to Lenny they became one, their fate became one because it was the same enemy, the same indifferent, the same *inertia cordis* that felled them.

Albert Szent-Gyorgyi, the great Nobel Prize winning biophysicist once wrote that in research one sees what everyone can see, but thinks what no one has thought about before. In the same vein, Reich combined Freudian and Marxian insights in pointing up the difference between biologic and economic maturity, and in further pointing to that differential as the main reason for all neurotic behavior not only of middle class but also working class youth.

American youth today can hardly imagine the revelatory character of these observations for the central European youth of the post World War I period. The essential truth remains. In a dozen ways, economics are interwoven in the lives of the young in this country. Not so in old central Europe; Stefan Zweig in his: *Welt von Gestern* (Yesterday's World), and Claire Goll in her: *Education Barbare* (Barbaric Education) bear eloquent witness to a youth that Reich wanted to liberate and did liberate.

The year in which Reich's character analysis appeared saw the chancellorship of Hitler; his Mass Psychology of Facism not yet surpassed in its valid acidity the slaughter of Austrian workers by police and army guns trained at their homes and blessed by the clergy.

If today's young people are greeting each other: Enjoy! they live up to Reichian principles whether they know it or not. No matter how many injunctions he disregarded, no matter how deep his contempt for the court went that sentenced him. Xenophobia and the fact that he had not taken the appropriate examinations to practice medicine in the state of New York did the rest.

Three friends have left us during the last year - two of them great old men. Their deaths, in words of John Donne, diminishes everyone of us. They were most of all givers, giving of themselves, of



their art, of their skills, of their lives. And though they were no prudes fortunately for their work and lives, the porno-seekers and porno-finders had nothing to go on.

For the newcomer to these shores, all Americans appear first undifferentiated; then they become distinguishable, then they may fall back into the egalitarian sea. These two men embodied all virtues, the continental dreams of before landing dreams that make it desirable for him to settle in this country, to wrestle with it and to stay. Innovative, courteous, secure, humane and haters of war, all three, were great humanists, their absolute, crystal-clear, unconditional, unquestioning conviction was that life was good and that war - not death - was evil.

One was a painter who also wrote books; he was a controversial figure. He loved this land - we knew him for many years as a good neighbor in the North Country. But beyond, he dreamed of a freer mankind, and he painted with clairvoyant intensity foreign shores. He was a doer and thinker and suspect, and much loved; but bellicose Rockwell Kent loved nature and most of all - peace.

One was a builder and farmer, a self-made lawyer. He fought in the First World War and came home with an adopted son and the overriding conviction that war any war was Hell - and we knew him in our years when we sat looking at the Mississippi where he is so still and so small that one can see from one side to the other. And he too was prematurely and suspiciously peace-loving. And Stewart Graves loved nature in every form abidingly.

The third was also an Austrian physician and thinker, in some ways more conservative perhaps older than the others though younger in years but just as controversial to his environment; his was an unusual meditative stance; thus Franz Winkler: we must seek to strengthen our dormant qualities of intuition without weakening our hard-won faculties... only then can nature create in us the powers to transform scientific knowledge into comprehending wisdom. He wrote pamphlets dealing with the dangers of present day living; and died suddenly as if life had drained out of him.

Still in me grows, softly and silently death: I had written it more than forty years ago, in German verse, the feeling persists, for it is universal and eternal.

just want to enjoy ourselves, and people are getting more unhappy and more nervous all the time. It strikes me that our individualism, which we cherish so and flaunt about, can only manifest itself in making our self-torture unique from everyone else's. When do we make more individual, moral decisions than whether to wear a bra or not, whether to wear our hair long or short? Our American Individualism has degenerated into a closed choice of social opinion which rarely leaves room for a cautious person to create on his own (O, editorialization! O, Jeremiah!).

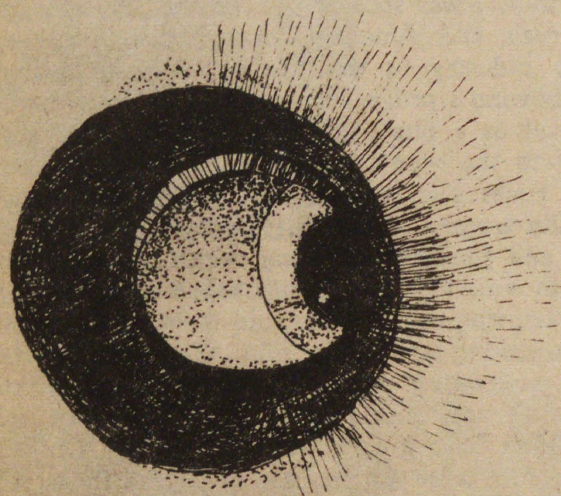
Anyway, I was speaking of wheels. Try motion picture reels and America's new favorite pastime, the only industry in this age of financial decline that is showing a profit: Pornography! (This column started out as a blurb on porno but I got waylaid on route to the typewriter.) Just to make it quick, the two times I've gone to skin flicks things have been really warped. Wow! Fifty foot cunts! Big tits! Sucking and fucking! In living, writhing color and dubbed in sound! I once saw a movie about a guy with a recurring dream (boy, did it recur!) that his wife was making love to a gorilla. You could see the gorilla's wristwatch sticking out of the seam of gorilla wrist and gorilla hand, but that nasty old gorilla didn't have a cock. How frustrating. On the same program were 45 minutes of lesbian flicks. 45 minutes of underdeveloped teenyboppers french kissing and cunnilingus, women masturbating and beating each other with whips. Not bad. And in the background, for your listening pleasure, canned muzak playing show tunes, waltzes and marches. I felt like I was downtown, shopping. What really impressed me about all of this was the air of anonymity, the identitlessness about the productions. It was like there were no people on the screen, just pictures of body parts. Who cares about names anyway? Or faces? Just show us that flesh, just let us see it all and we're happy. Screw detail. Which leads me to a shift in images.

Have you ever had the pleasant surprise of not seeing the person laying next to you, in the middle of the night, just touching her, feeling her sleeping next to you, and knowing that it wouldn't matter if you never saw her face, never found out whether she was pretty or not, attractive or not, because you knew through the touch of your skins that you were content, secure and limited in a beautifully human way? Your hand sees things the eye has to miss, because it doesn't know what it is looking for. It just reads presence and limitation. Your hand becomes the metaphor, a Braille reader. All metaphors are limited. The hand may be as pornographic as the eye, and yet there is something about the tangibility of fingertips that is awing.



# The Real World

*the what - if 's  
of art . . .*



What might have been is an abstraction  
Remaining a perpetual possibility  
Only in a world of speculation.

T. S. Eliot  
from *Burnt Norton*

■ CAROL EDMONDSON

Speculations on art. Well, not really on art but inside art. Why did Picasso tilt the guitar player's head just so far? What would have happened if Hamlet had lived? What if Beethoven's Ninth Symphony started on a different note? Anything is possible in art; everything is the creation, not the actuality. The artist isn't playing around with *real* people. All these speculations have the quality of the game about them. The quality of life. Why did I go to the store instead of waiting for the phone call?

Make-believe is one of the earliest forms of creation. Little girls become mothers to their dolls; little boys become Indians or cowboys and actually plan a future on their fantasy worlds. All this of course is before they are informed of the impracticality of such *dreams* by their parents and later by their teachers who scold those who "live in a dream world." But if you are too scared of the

*real* world you will progress to characters in the books you read. Every girl becomes either Alice-in-Wonderland or Nancy Drew and I suppose boys went through the same thing with Robin Hood, Daniel Boone etc. The world of books is safe and malleable, one need never stay longer than one wishes. And after the initial plunge, one's own creativity takes over and imagines new adventures down the rabbit hole or out on a raft in the Mississippi. Books belong to us totally without any question as to "author's intent."

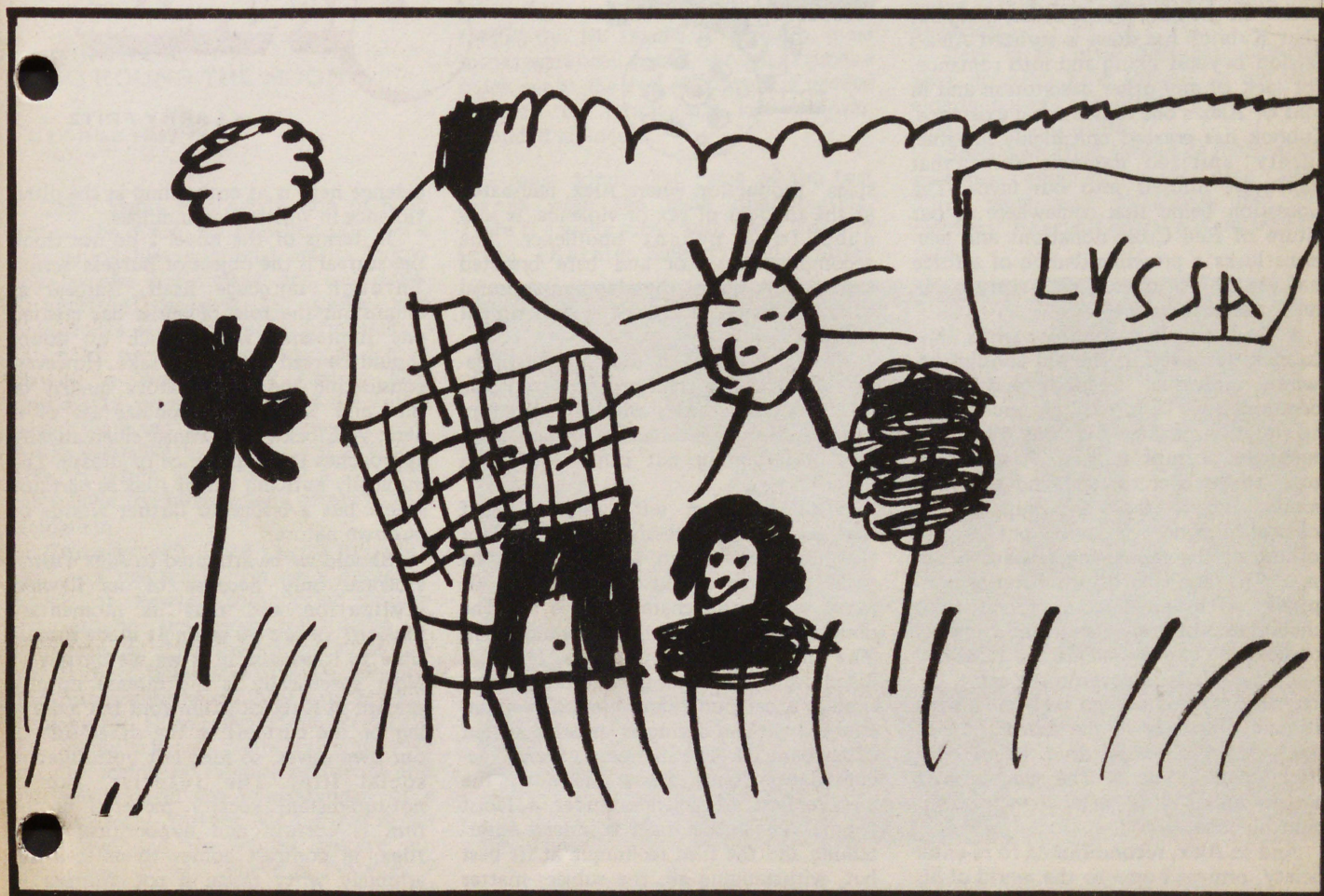
All this comes back to a question that has been creeping around in my mind for some time now. Can a person survive the education system of this country and remain a creative "child" still able to originate ideas, unworried about sources? The answer is yes, but only for those who are lucky enough to either stumble on to a good teacher or have already seen that the only way you get things



done is to do it yourself, no matter how many people are saying that it is unrealistic. And you know it's "unrealistic" for them but it's the only way to survive in your mind. If one doesn't have an imaginary world in which to try ideas out in, every thing becomes pure reaction, no chance to start anything, just to let things happen to you. And that is how suddenly you wake up one morning with distant memories about that book you planned to write, but it's time to go to work and when you get home it's time to relax, watch the evening news and go to bed early enough so you can do a decent job the next day. But it also seems that you have to go through those four years of college in order to find out that that is not what you should have done. Suddenly your thoughts have gotten mixed up with Whitman's, Emerson's, Sartre's, your professors, your fellow students. Everything you write down comes under suspicion, your own suspicion. Is that my metaphor or Frost's? Did I actually know that before or do I just wish that I did? How did I come up with the idea for that poem, which of all the hundreds of poems I have read did I borrow it from? Did I borrow it? And it seems there's not an original thought or word in the world. Everything

has been said and said as well or better than you could ever say it. It's time to re-examine your mind and as one person told me, "Take all the time in the world just to do a good job washing the dishes." It works. But there will always be that question. Un-trust of one self as an artist, a feeling that you're fooling the world and maybe yourself as to the worth of such things. Your "product" can not be put to use, of course you're going to feel somewhat like a con-man, you're back to make-believing but this time as the creator.

People however live outside of books not in them. The painting of the guitar player, no matter how realistic, exists only in the frame. One should not attempt to apply life to art, but rather art to life, not as a healing aid or an escape but as an alternative. Children have the alternative; they work many of their problems out in make-believe and return to the world, the present world usually in a better mind. As a child it always seemed that I was getting away with something by pretending to be someone else without my mother knowing and that is the feeling I have now about writing- the people who read my poetry are playing in my world with the "toys" I allow them. And I have suddenly realized that that's the way I want it.





Korova Milkbar serves synthemesc and drencom; stylized rape and violence made surreal; Beethoven gone futuristic; a Nad-sat teenage language of socialist Slav, Elizabethan grammar and gypsy talk; the Ludovico technique to kill the mind and condition the body; squealing creatures on the roadside and yes after all, the juggling-act, a smile, and the words "I was cured all right."

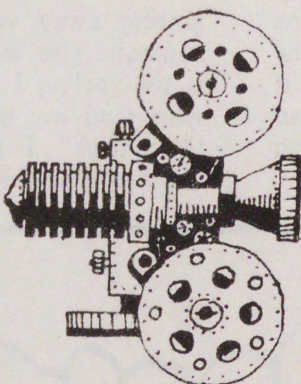
Surrealistic magic interwoven with social-political satire, *A Clockwork Orange*, Stanley Kubrick's latest film achievement, concerns as much life in the sub-conscious as it does life on board in the social world. Bashing through the plastic, glass-concrete culture of towering architecture, crouched fiberglass mannequins and phallic rocking horses, Alex boy and his fellow droogs (friends) have a go at the old ultra-violence. Self-glorified and out of tune with society they are immersed in, Alex's narration carries us through the in-and-outs with various devochkas (girls) and old men whose presence seems mere coincidence with the boys' whims. In terms of morality, Alex is not exactly with it and yet somehow his life within a culture of brutal police and corrupt politicians makes his actions seem lightfooted if not at times enjoyable. Not that he acts out retributive justice on the bourgeoisie or anything but what Kubrick has done is stylized Alex's passion beyond liking and into romance. For lack of any other description and in light of Alex's one dimensional existence, Kubrick has created one highly likeable, purely spirited demonic force that maneuvers himself into our favor. The suggestion being that somewhere in our nature of Red Cross donations and telethons lurks a prowling demon of a force that would just as soon kick everyone in the ass, or thereabouts.

Perhaps in less forcible terms, Mr. Kubrick has given us the old conflict between individual freedom and social accommodation. Unfortunately muddy has the situation, making Alex one villain in a seemingly corrupt society. Prisons have come to be overcrowded and everyone wonders where the next shipment of political prisoners is to be put, to say nothing of the rampaging teenage hoodlums. The Minister of the Interior conspires with an ailing scientist to rehabilitate the convicts in a new instant conditioning process called the Ludovico technique. Under a government grant, Dr. Brontsky and his trained crew create the ultimate obscenity in the destruction of Alex's mind through drug based conditioning of his body. The suggestion is that no will at all is better than free will to do violence.

And so Alex, reconditioned to re-enter society, returns home to the world of his

bewigged snivelling mama and finger twitching papa. In such a way social lampooning exists throughout the film. In Alex's parents, family life is reduced to toast munching nobodies who can be appalled by their son's behavior but are quick to rent his room to a boarder who seems overly affectionate to Alex's saddened mother. The garishly decorated living room of their flatblock 1 is as pathetic and dysfunctional as they are.

In similar terms an underground subversive writer, once a victim of Alex's treachery and notably disheartened by the fascist tendencies of the government, addresses the common people as deprived and misled and then exclaims "they must be prodded and even pushed" to an awareness of their deprived state. The Minister of the Interior who has arranged the Ludovico treatment for Alex finally parades Alex out in an "all the world's a



stage" production where Alex, nauseated at the thought of sex or violence, is subdued to a pedant bootlicker. The accompanying actor and bare breasted actress bow out at the clapping approval of an audience of penal and government authorities.

In these terms of thematic justification Mr. Kubrick then proceeds to dazzle us out of our senses with virtuoso film work and superb direction. Which is all very entertaining but can it be much more?

With our own self-gratifying belief that anything successfully amusing for two hours must be so, we can come to be easily deceived by the film's content. At most, all of the characters are but one dimensional caricature that act and react. The notable exception is Malcolm Macdowell as Alex the narrator who, though a cartoon figure himself, demonstrates a wit and daring as laudable as that of Richard III. The dilemma of social accommodation is not a new one, nor is the misdirection of science under a fascist regime. The satire itself is indeed entertaining and the film technique at its best but, withstanding all, the subject matter

is patently simplistic.

Barring indictment of Kubrick for overindulgence in what is only too obvious, it seems *A Clockwork Orange* exceeds in entertainment by its own experiment in the surrealist dimension. Abstracting from much of the film's setting in futurist England and any concomitant need for social commentary, the film, as well as the book by Anthony Burgess on which it is based, suggests through the Nadsat language the dream effect of fulfilling, in part at least, farther reaches of the subconscious. This effect is particularly amplified through Kubrick's use of slow motion, Walter Carlos' effects and sudden scene transition. Because the scenes are related only by Alex's own thought and not by external plot criteria, many viewers will find the transition to their own minds readily facilitated. In these terms what seems contrived as Alex leaves prison and meets his former droogs, now turned policemen, in addition to his later meeting with the former writer-victim seems but the coincidence of a dream state. The coin-



• LARRY FRITZ

cidence here is as enthralling as the ultra-violence in which Alex indulges.

In terms of the novel I do not think the surreal is the object of Burgess' script. Through language itself, Burgess as linguist in the role of satirist has created one impressive work which no doubt should be read for its own sake. However, considering the hallucinatory quality of film and Kubrick's particular use of it here, *A Clockwork Orange* cinematically approaches the experience of dream. The magically enticing wit of Alex as narrator seems but a bridge to farther worlds of our own nature.

Should we be attracted to Alex's ultra-violence only because of its flawless stylization and thus its momentary illusion? Or are we willingly made susceptible to it, because in it we see ourselves? Most specifically is the intense novelty present in Kubrick's filmwork but a drawing of the curtains to the other side of our own selves, so long left unfulfilled in social life? The futurist, though not-too-distant society pictured in the film is corrupt and hypocritical. Alex, in contrast comes to us as a disarmingly witty rascal if not charming in



retrospect. His pugnacious wit though unidimensional in character seems to be our own demon now escaped. In such a way the film in achieving our sympathies seems not only to illuminate some other side of our nature also serves to some degree as a cathartic agent in releasing the demonic aspects of it. Better in the theater than in the streets?

In these terms *A Clockwork Orange* to some degree approximates the "theatre spectacle" prescribed by playwright Antonin Artaud. Alex himself in a moment of soliloquy, present in the novel, though not found in the film, reflects, "But the not-self cannot have the bad, meaning they of the government and the judges and the schools cannot allow the bad because they cannot allow the self." What seems to be but substantial energy release for the subconscious comes to be nothing less than frenzy and turmoil for the world. In Alex's case however his impulse comes to be camouflaged neatly under society's omnipresent scrubbery.

## theatre

### CASTING HALL: RING ROUND THE MOON

• GEORGE HOWELL

The Casting Hall production of *Ring Round the Moon*, by Jean Anouilh, was a very enjoyable superficial affair. Enjoyable because it was clever and well done. Superficial because its essence was bourgeoisie wish-fulfillment. After talking this point over with a few people, I have come to wonder why Casting Hall chooses to present plays like Anouilh's when there are so many contemporary works available that can be just as enjoyable to watch and a hell of a lot more instructive for audience and actors to participate in.

To begin with, I can't deny Anouilh's skill as a playwright. He has a masterful knack for revolving complicated innuendos around the most transparent of situations. In *Ring Round the Moon*, we see at least three love triangles develop and dissolve as the result of a society ball held by Mr. Hugo, who wishes to disrupt his family's banal, polite existence. We see the accidental reunion of friends and the decline and the reinstatement of a wealthy man's fortune. We see that in the end, love and shrewdness absolve all. Very neat, if you believe in fantasies. I sometimes get the feeling that Anouilh

isn't really serious about high or low society. He is having fun complicating the lives of his characters, with intention of amusing his audience with wry absurdities. He is good at it. Maybe it is asking too much to expect some "insight" from this play but I know I object to such things in the play as the wealthy Messerschmann's melodramatic desire to return to the simplicity of "the little tailor from Crakow" that he began as, which leads him to sell all of his holdings, only to be rewarded by a two fold return. I suppose this being a college that draws most of its students from the lower middle class, this kind of an upward reversal in fortune appeals to a Buffalo State audience. So much for social criticism.

Now, the production. Mike English has once again done some nice work as a set designer and director. The set is a winter garden and a very comfortable garden it is, with high frosted windows, bright green shrubs, party lanterns strung from the ceiling, and large gold coasters set on the floor. A very warm, comfortable set.

One thing I always liked about Mr. English's plays is the amount of action that takes place on stage. There is always a lot of stage movement; in this case, couples waltzing through scenes, Madame Desmermortes flying about in her wheel chair, fake spats and real fights occurring frequently. No thanks to Anouilh, most scenes were well paced, though at times a quick bit at the end of a scene is needed to pick up momentum lost in over-extended dialogues.

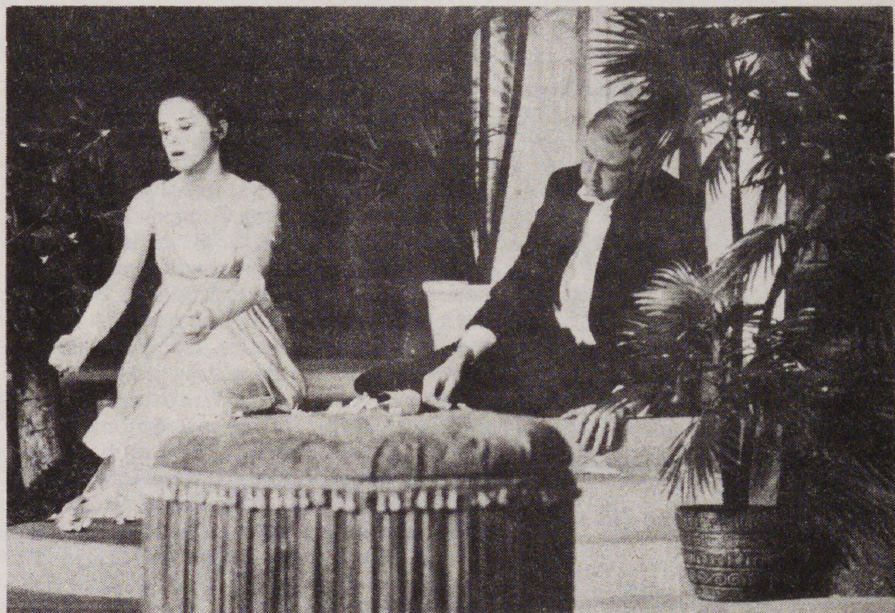
I must admit that some of the best scenes were the most disappointing. There is a waltz scene with Lady Dorothy India (Kathie Siebert) and Patrice

Bombelles (Greg Bodeker) that was amusing but just wasn't as good as it could have been because of awkwardness and Ms. Siebert's weak voice. Also, the infamous money scene, in which Messerschmann (Brian Whitehill) and poor but honest Isabelle (Dottie Dee) go about ripping up all his loose cash, reciting a litany of possessions they are abandoning as they toss shreds of paper in the air. Basically a good scene but Whitehill seemed too stiff in his part as old man Messerschmann, and the variety of emotion inherent in the scene just wasn't developed. Also, Ms. Dee was rather weak as the heroine of this minor farce. A very attractive girl but too inflexible.

The best performances of the show went to T. Lantzy and T. Lantzy, who played the dual role of Hugo, an aggressive schemer, and his twin brother Frederic, a rather weak-spined character. Lantzy was adept at shifting from one brother to the other, sometimes in a matter of seconds, though I had the feeling he felt more comfortable as Hugo. Also very good was Theresa De Paolo as Madame Desmermortes, a shrewd old woman with a quick, aristocratic sensibility. The real heavy of the production was Irene Burns, as Isabelle's loud, opportunistic mother. She was so good, she sometimes upstaged more important characters with her brashness.

Very neat little character sketches were done by Rick Russell, as the stiff, elderly butler, and Charles Fontana, as a paranoid Romainville.

Special mention should be made about costumes, designed by Ms. June Caeke. They were very attractive, real eye-catchers. Isabelle's gown was particularly nice.



Dottie Dee and Brian Whitehill in a scene from *Ring Round the Moon*.



# music



DON MCLEAN

• HELENE HEIT

Don McLean strutted out on Kleinhan's stage last Sunday night with an air of self-assurance, an impish grin and a fast wave. But even that could not make up for a poor beginning. The opening number, a new song, and the following one, Castles in the Air from his *Tapestry* album, were definitely McLean at his worst. His voice cracked a number

of times; the phrasing was off; the strain of a concert tour was quite evident.

Then things picked up and McLean and his songs began to move. (McLean's physical movements are quite evident, but not overpowering.)

McLean performed an interesting combination of songs, some from his first album, most of the second album, some new, some "semi blues - semi rock" from years gone by, and just enough sing-a-longs very reminiscent of Pete Seeger. (Seeger and McLean worked together on the *Sloop Clearwater* in 1969). McLean stated and he believes the audience needs to participate. We have become used to "waiting for commercials."

McLean made a crack about Bobby Sherman, yet I at a mere 4'11½" felt like a giant among the too numerous teeny boppers who seemed to occupy the bulk of the 1300 sold seats. The audience was only familiar with cuts from *American Pie* (the album, not the song). His first album, which I personally think is better, drew no audience recognition.

The concert ended with the inevitable *American Pie*. His rendition of it without any backup instruments or voices made me somehow forget that I am sick of the song. It is interesting to note that McLean used to explain the song. I guess he stopped cause everyone else is explaining it, wrong for the most part.

For an encore he performed Vincent, one artist's view of another. It was a perfect ending to a very good concert. I say very good because much of McLean's excellence can come through only in a small group. Two years ago Don McLean performed a coffee houses in our own Social Hall for 80 cents a night. But we can't relive the past, we must enjoy McLean in this media.

"if something needs  
to be done  
and in the end  
it is not done  
then you and I  
are among those  
who  
did not do it."

## YES AND J. GEILS

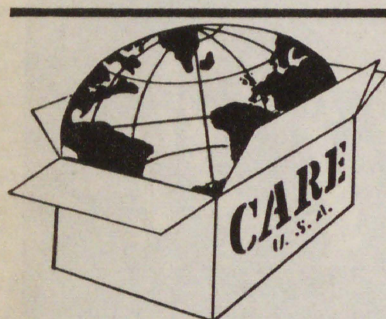
• STEVEN ANDREWS

Yes and J. Geils on the same ticket: at first I thought that the Buffalo Festival Booking Agent responsible for such a bill of fare must be either unfamiliar with the groups or a bit looney. Such a concert would draw the rock/boogie freaks to hear J. Geils and the more heady/sedate freaks to hear Yes. And what would happen to the group chosen to play last? Surely with two equally excellent but different groups, the final group would have difficulty mustering the crowd to enthusiasm after the former. And the two groups would be at each other's wine bottles/dope.

Personally, I am a Yes freak, so I was sorry to see J. Geils come out first (after the less-than-successful crowd-warmup performance by the local Parkside group). I knew that J. Geils was an especially active stage act who was known for bizarre costuming, but when Peter Wolf (lead singer) came busting out in a three piece black outfit which reeked of a 19th century spinster's housecoat followed by his retinue of court jesters and bullies, I thought more of Alice Kooper.

The heavy rock and boogie rhythm of this band cannot be topped. Everyone was in motion to the beat of the band, even the Yes freaks. One couldn't possibly sit placidly in his seat while members of the band were turning somersaults, doing splits and cavorting around as if they were playing their instruments with their entire bodies. The harmonica player - Magic Dick - who Peter Wolf introduced as if in a revival ceremony (with a faint drum roll: "this man couldn't walk God's earth, couldn't speak a word, couldn't see the light of day ...and he still can't, ladies and gentlemen, but he can blow his face out!"). And blow his face out he did. The hottest mouth organist I've seen.

Overall, J. Geils produced probably the tightest and fastest moving act I've seen. There were a lot of theatrical gim-



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## starving poets

15 March, 1972 is the last chance you will have to submit material for consideration in the Elm Leaves Poetry Contest. The contest is open to any S. U. C. B. student (except members of the Elm Leaves staff). The contest requires four typewritten copies of each poem entered. Each entrant should include his name, address and phone number on each copy. Poetry will be judged by four students (Michele Gimbrone, Robert Litzenburger, Michael Sajecki and Christopher Sajecki) and four faculty members (Judith Ford, Bernard Frank, Celes Tisdale and Gary Margolis). Any student wishing to submit material for consideration should bring his poems to: CASSETY TUNNEL B-6, 862-4210 or to: DR. BERNARD FRANK, English Office, Ketchum Hall.



might have worked in, other than pure acoustics. Like the revival mentioned above, a religious mockery underscored them all, as in the monologue by Wolf about Joseph and his need for a chick - after which they went into their hit - Looking for a Love.

For an encore they did Hard Driving Man, which they obviously left purposely for their curtain call. And they left with the crowd in a dead heat-everyone completely wiped out. It would be hard for Yes to follow.

A good half-hour intermission allowed the crowd to forget so that the Yes could start at least partly on their inertia alone. But there was disappointment in the house; their first tune, Roundabout, simply didn't get it together, and neither did their second, really.

But when Steve Howe got on his acoustic with Clap, the house and Yes started getting it together - and the inertia continued to build to a greater concert. High points were Wakeman's solo on the keyboards - organ, grand piano, moog synthesizer, mellotron, electric piano - as many as three at a time. Chris Squire delivered the most unusual solo I have ever seen from a bass guitar. He altered it in such a way that it took on the resonance and quality of a lead guitar while he accompanied himself with a bass line played by his feet on foot pedals.

One thing that rather disappointed me was the lead singer's voice. Although John Anderson's voice is not strong to begin with - even on the album - his voice was often lost in the midst of moog and drums. But the method in which the Yes incorporated the vocal line into their music will always fascinate; the vocal line is used as if it were simply another instrument. While being an integral part of each selection, it does not dominate and is subjugated to the same importance as a guitar or piano line.

As J. Geils delivers a tight and hard moving show, Yes delivers a very loose and informal show. The members of the band move about on stage without direction and with maximum regard for what each other is doing. When Wakeman was doing his solo, the others walked off the stage. When Anderson was not singing, he would walk to the back and sit down. Music was their most important product, not theatrics.

It took a lot of foot stomping and hand clapping to get them back for an encore; the audience had almost lost hope when they came out to do Yours Is No Disgrace.

Again, the crowd was left in a dead heat.

## ASIDE FROM THAT

As an aside to this concert, I managed by way of a personal misfortune which was the result of my mind and body being carried completely away by this concert, to talk to the manager of Kleinhans after the freaks and musicians had departed. She laid on me this heavy economic/ social/psychological rap about how Kleinhans would have to stop holding rock concerts. "Look at this mess!" she screamed at me, pointing to wine bottles, beer bottles, liquor bottles, half-smoked roaches, papers, clothes, etc. "There are cigarette burns all over the carpets and upholstery. Scratches, marks and dirty words all over the bathroom walls. Kids these days just don't respect property!"

As if I were some elected spokesman for the youth of America (which she apparently thought I was) I tried to explain to her what a fucking far-out concert it was and that that had a lot to do with the way the place looked (when a group of people expell energy...). But she just said, "Well, we're just going to have to find another place, or not have them."

Then I tried the rational, adult-like approach, "Look, this place was designed years ago, before this generation was even a nightmare (her kind of terms...) No one who would come to this concert would care if there wasn't upholstery and carpeting oozing out of the doors. This place was designed for stuffy old philharmonic goers who don't get physically into the music and aroused like we do now."

"Yes, but just wait until I get the cleaning and repair bill tomorrow. Why, the musicians themselves don't even respect property."

There was little more I could say when she started in with the economics of it. But after leaving her version of the economics started making little sense. The only time Kleinhans ever gets a full house is when they bring in a big name rock group. A sure bet! All the big money is made from the freaks who have no respect but sure dig music.

## records



• MICHAEL SAJECKI

## THE MAHAVISHNU ORCHESTRA WITH JOHN MCLAUGHLIN: THE INNER MOUNTING FLAME

COLUMBIA KC- 31067

Not too often does one run across an album like The Inner Mounting Flame. The Mahavishnu Orchestra consists of John McLaughlin on guitar, Billy Cobham, drums, Rick Laird, bass, Jan Hammer, piano and Jerry Goodman, violin. Each musician knows his stuff and really proves this to us throughout the album.

The album is all instrumental and possesses the strength to entertain despite the absence of lyrics and vocals. Each musician is given his opportunity to shine at various points on this album. This is not just an album for one first-rate guitarist, John McLaughlin, although it very well could be. This is a group presentation.

The album starts out with Meetings of the Spirit. The guitar playing is very intense and complex but not so as to bore you. The melody haunts you and repeats itself many times through the selection each repetition giving a different musician his opportunity to display his talent.

Dawn, is another haunting melody, more or less featuring Jerry Goodman on violin with additional support from McLaughlin's guitar and Jan Hammer's piano.

The Noonward Race, more or less lets every one cut loose and abandon the intensity of the first two numbers. It's a fast rocker with McLaughlin and his men showing skill throughout.

A Lotus on Irish Streams comes across with an orchestral effect. It features violin, piano, and an acoustic classical sounding guitar.

Vital Transformation starts out rocking as did the Noonward Race, but then intertwines itself with a second mood or



melody which, once again, haunts you. McLaughlin presents here well done, wild guitar work as well as intense, climatic guitar work.

The Dance of Maya, perhaps the best song or arrangement on the album, is also a song of moods. It starts out with the intense guitar work of John McLaughlin, this intensity mounting. The intensity then breaks into a quick blues thing and then into a rocker but then returns to the intensity of the original theme.

You Know You Know is a slower-paced, well planned piece. A fine drum beat is featured throughout.

You wouldn't believe me if I told you that John McLaughlin is a super-human guitarist or that his back-up band is really no back-up band but a group of highly skilled, professional musicians. But believe this, the album is excellent and is the best piece of real, sure, music to appear in quite some time. Well produced, complex, intense but done beautifully.

#### JIM CAPALDI: OH HOW WE DANCED

ISLAND SW-9314

It's another solo album to listen to, and this time it's from Jim Capaldi, lead singer and occasional drummer of Traffic. On this album are featured such musicians as, you guessed it, Steve Winwood, Chris Wood, Rick Grech, and the rest of the Traffic crew. Pretty neat, eh. Another Traffic album? No. Jim Capaldi's material is unmistakably his own, very different from the Traffic sound. Whether this is good or bad is a question which is to be answered by the individual listener. Capaldi's music lacks the tightness and intensity of the latest Traffic release, *The Low Sparks of High Heeled Boys*. And yet, one cannot doubt that loose arrangements sometimes come off better than very intricate offerings.

Side one starts out with a song called Eve, a catchy tune which could easily be a top hit single and at the same time, appeal to the "heavy" listeners.

The next tune, Big Thirst, sounds somewhat like an old Dave Mason (ex-guitarist for Traffic) number and guess who helped Capaldi write it. You guessed it. Dave Mason himself. He also plays a fine harmonica throughout the song.

Last Days of Dawn, is perhaps one of the finest cuts on the album. This tune has the drive that Capaldi seemed to be lacking on a couple of earlier tunes on the album. An excellent double track har-

mony is offered as well as a decent acoustic guitar player in Capaldi himself.

Side two offers us Don't be a Hero, a well enough written song, with a good lead guitar solo by Dave Mason. The song however, is almost ruined by the addition of strings. Open Your Heart is another tune that could make it as a single (Could this be where Jim Capaldi's real talent lies?) How Much Can A Man Really Take is the Capaldi tune which most shows the influence of his years with Traffic. It has a gentle sound with no strings this time. Chris Wood's flute thing in the song is nice. The last song on the album is the Anniversary Song. That's right, the old Al Jolson-S. Chaplin thing. This is probably the most interesting arrangement of the album. The song is quickened a good deal, a heavy bass line and a lead guitar are added as well as a vocal by Capaldi, really wicked at that, which would make Al Jolson turn over in his grave.

All in all the album isn't bad, but there are some mediocre things presented. Actually, Capaldi hasn't really found his direction yet but does show a great deal of talent. All those years with Winwood did pay off for Capaldi.

#### NEIL YOUNG: HARVEST

WARNER/REPRISE MS 2032

Last time, as you recall, I reviewed a group called America who had a lead singer that sounded much like Neil Young. Well this time, Neil Young himself has presented us with a new release, *Harvest*, and let me say this about that, I feel obliged to do Neil the honors too.

We've waited for this one for one heck of a long time but it was well worth the wait. Neil has here perhaps the best collection of songs he has ever come with. Yeah, better than *Down by The River*.

One would think that since Neil Young happens to be an ex-member of CSNY, that he would have had the boys over for a couple of beers and to help record. Or else he could have had an all out party and invite everybody from Jefferson Airplane to Joni Mitchell like Crosby did. But instead Neil put together a group called the Stray Gators consisting of Ben Keith-steel guitar, Kenny Battrey-drums, Tim Drummond-bass, Jack Nitzche (Crazy Horse)-slide guitar and piano. They're alright but one can't help but feel that Neil Young had told them to. You know that you're not going to forget whose album this is.

The album starts out with Out on the Weekend, a folkish tune very much like his *After the Gold Rush* style. Neil plays an excellent harmonica and the group does what Neil wants him to do. Back him up.

The title cut, Harvest, is slightly folkish, almost country.

Neil Young's lyrics aren't profound. The profundity lies in the irony of the simple things he is talking about.

"Will I see you give more than I can take? Will I only harvest some? As the days fly past will we lose our grasp, or fuse it in the sun?"

A Man Needs A Maid is a beautiful melody done in piano accompanied by no less than the London Symphony Orchestra. Perhaps a bit overdone, but maybe pointing towards the irony in the lyrics once again. "I was thinking maybe I'd get a maid... Just someone to keep my house clean. Fix my meals and go away."

There doesn't seem to be much I can say about Heart of Gold, that you don't know already. It was a hit single before the album was released and it stands as one of Neil's best written compositions.

Are You Ready for the Country is a wicked little tune with a little social comment attached to it.

Old Man, employs a slide as well as a steel guitar for a very pleasant effect. With Neil singing "Old Man look at my life, I'm a lot like you were."

There's a World marks the second coming of the London Symphony Orchestra and thank god it's the last. This number is completely overdone, no doubts about it.

Alabama is Neil's traditional heavy sound which is present at least once on every album. The Loner, Cowgirl In the Sand, Cinammon Girl, Southern Man and When You Dance I can Really Love are past examples of this sound. Alabama is no better but as good as every one of these.

The Needle and the Damage Done seems to be making social comment. I wonder what it could be.

Words is the last cut on the album and is well done in all aspects. Presenting itself as the heavy Neil Young ballad, it stands as one of the best tracks on the album.

Neil Young has changed his style. At least that's what people are telling me. But Neil is smart enough to produce an excellent album which offers a variety of styles, each about to be gotten into, if the desire is there. Neil Young, in my opinion, is the most talented of the CSNY collage, and his music proves it.

P.S. I forgot to mention that Jack Taylor, Linda Ronstadt and the three stooges. I mean CSN are also on the album harmonizing.



# Circum locum

ON-GOING EVENTS  
8 MARCH - 22 MARCH

- Art: "Intimations of the Transcendent" - Charles Burchfield Center through 19 March.
- Art: "Private" - works by Anthony Gorny, Butler Library, through March.
- Drama: "Romeo and Juliet" - Studio Arena Theatre with Kristoffer Tabori, through 25 March.
- Drama: "Cosmicomics," "Pantaglieze" and "Faustus" through 30 March, Harriman Studio theatre, call 831-2130 or 2139 or 2222; students \$.50, Norton Ticket Office.
- Film: "A Clockwork Orange" by Stanley Kubrick, Cinema I Boulevard Mall.

## OUTSIDE

- Art: *Recent Photographs* by Arthur Reed, through 15 March, George Eastman House, Rochester.

WEDNESDAY 8 MARCH

## CAMPUS

- Lecture: Tom Hobart, NYSTA President speaking on "The Role of NYSTA in Education." 4:30-6:30 pm in Communications 'N'
- Poetry: Michael Flanigan, SUCB Artist-In-Residence, reading Song of Sylvie; 7:30pm in Communications Center N.

## LOCAL

- Shrine Circus: Memorial Auditorium; 8,9,10,11,12; Buffalo Festival Ticket Office.
- Music: U.B. Creative Associates present Garry Kvistad, percussionist. Baird Hall, 8:30pm.
- Film: EYE-CON '72 SERIES featuring dance films by Ed Emshwiller, 8pm, Albright-Knox Art Gallery.
- Video: "Soul" - featuring Lucky Peterson, 10:30pm WNED-TV, Channel 17..

THURSDAY 9 MARCH

## LOCAL

- Dance: La Meri and the Ethnic Dance-Arts Repertory Company, 8pm, Fillmore Room, Norton Union.
- Film: "The Informer" (1935) directed by John Ford with Victor McLaglen, 7&9pm, Capen Hall 140, U.B.
- Film: Gerard Philipe Film Festival, "The Idiot" at 7pm, Acheson 5. "Belle Huit de Nuit" at 8:30pm, Acheson 5.

FRIDAY 10 MARCH

- Dance: Alvin Nikolais Dance Company, Upton Hall Auditorium, sponsored by Albright-Knox Art Gallery Anniversary Committee. Also on 11 March. Times to be announced.

## LOCAL

- Dance: La Meri and Ethnic Dance Art Company, workshop 6-8pm, Dance Studio, Clark Gym, U.B.
- Film: "I Never Sang For My Father" (1970), directed by Gilbert Cates.

SATURDAY 11 MARCH

## LOCAL

- Dance: Alwin Nikolias (see 10 March).
- Drama: "Faustus" directed by David Chambers; presented by Department of Theatre; 8:30 Harriman Studio Theatre. Also 12 March.
- Music: Mixed Chamber Ensemble, 3pm; Buffalo and Erie County Library.

SUNDAY 12 MARCH

## CAMPUS

- Film: SUB movie, 6 & 8 pm. Union Social Hall.
- Concert: The Bar-Kays, Carlos Garnett and Universal Black Forces, Gary Bartz NTU Troop; sponsored by BLFB; New Gym, 7pm.; \$2.50 for students, \$3.00 for others.

## LOCAL

- Sports: Braves vs. Philadelphia; 7:30pm, Memorial Auditorium.
- Video: "Lord Jim" with Peter O'Toole, Part I; Part II on 13 March.
- Video: Chinese Ballet, "Red Detachment of Women" under special agreement with the People's Republic of China; 2pm, NBC.
- Music: Gallery Concert No. 8; James Durham, violin; Susan Durham, cello. Brockport Fine Arts Building, 3pm. Admission charge.

MONDAY 13 MARCH

## CAMPUS

- Coffeehouse: Paul Combs 8-11pm through Friday; Fireside Lounge, Student Union.
- Yoga: Kundalini Yoga, meditation and excersise, 4pm room 414, Student Union (every Monday).

## LOCAL

- Art: Photographs by Richard Kaufman, through 17 March; 4240 Ridge Lea Campus. 9-5pm.
- Art: Graphics from TEAM Workshop in Buffalo. 9am - 5pm, through 18 March. Hayes Hall.
- Film: "Boy" directed by Nagisa Oshima; 3pm and 8pm, Conference Theatre, Norton Union.
- Music: Andrew Schultze, baritone; Joanne Kushner, harpsichord, piano and organ, 8:30pm, Baird Hall.
- Video: "Between Time and Timbuktu - A Space Fantasy by Kurt Vonnegut, Jr." 8pm, WNED TV Channel 17.

TUESDAY 14 MARCH

## CAMPUS

- Convocation: "The Trial of Lenny Bruce" Social Hall, 8pm. Free.

## LOCAL

- Film: "Treasure of Sierra Madre" directed by John Huston with Humphrey Bogart, Walter Huston; 3 7 8pm Capen Hall, 140, U.B.



Music: Guarneri String Quartet, 8:30pm; Mary Seaton Room, Kleinhans.

-Sports: Braves vs. Philadelphia, 7:30pm, Memorial Auditorium.

#### WEDNESDAY 14 MARCH

##### LOCAL

-Theatre: Okomfo Anokye's "The Golden Stool" directed by Carol Korty. Fine Arts Theatre, Brockport, 8:30pm. Also 17 & 18 March.

-Music: Recital- Jane Bane, soprano, 8:30pm, Baird Hall.

-Theatre: "Pantagelize" by Saul Elkin, 8:30pm, Harriman Studio Theatre. Admission charge. Also 16 and 19 March.

-Public Night, Kellogg Observatory, Buffalo Museum of Science.

#### THURSDAY 16 MARCH

##### CAMPUS

-Theatre: "The Princess and the Woodcutter" presented by Casting Hall in Campus School Auditorium,

##### LOCAL

-Film: "Destry Rides Again" (1939) by George Marshall with James Stewart, Marlene Dietrich & Brian Donlevy. Capen 140. U.B.

-Film: "Ship Of Fools" (Newman Festival) 7:30 p.m. Union Social Hall, SUCB.

-Lecture: James Haar, Professor of Music, NY University speaking on "Some 16th Century Settings of Ariosto's "Orlando Furioso." 3:30pm, room 101 Baird Hall, U.B.

-Sports: NCAA College Division Swimming, State at Washington & Lee in Virginia. Also 17 & 18 March.

#### FRIDAY 17 MARCH

##### LOCAL

-Dance: Balkan Folk Dance Festival, 7:00pm, Fillmore Room. Also all-day

-Music: The New York Brass Quintet, Baird Hall, 8:30pm. Tickets - \$3.00 general admission; \$1.00 for students. Sponsored by Community Action Corps. j-Music: Open Rehearsal, Cleveland Quartet, 11:30pm 101 Baird Hall.

-Theatre: "Cosmicomics", directed by Gordon Rogoff; 8:30pm, Harriman Studio Theatre, U.B. Also 18 March.

#### SATURDAY 18 MARCH

##### LOCAL

Griffith Institute, Springville, New York. Jan Williams, guest soloist; 8:30pm.

-Film: "The Golden Stool" by Okomfo Anokye, see 15 March listing.

-Music: Vienna Choir Boys, Auditorium Theatre, UofR.

-Film: "The Sea Beast" [film of Moby Dick] , John Barrymore, Museum of Science.

-Music: Evenings For New Music: Volkonsky; 8:30pm, Albright-Knox Auditorium.

-Sports: Braves vs Detroit, 8pm, Memorial Auditorium.

#### SUNDAY 19 MARCH

##### CAMPUS

-Film: SUB Movie, Social Hall. To be announced.

##### LOCAL

-Music: Shannon Shapp, cello and Jane Cary, piano and Vivian Hornik, piano; 5:30 Baird Hall.

-Music: Evenings For New Music: works by Xenakis, Matthews, Perle, Albright; Lukas Foss, conductor, 8:30pm. Albright-Knox Art Gallery Auditorium.

-Music: Stravinsky's "Firebird Suite" Conducted by Melvin Strauss, Kleinhans; 8:30pm; Also 21 March.

##### OUTSIDE

-Music: Gallery Concert No. 9; Rochelle Abkowitz, soprano. Fine Arts Building, Brockport. 3:00pm; admission charge.

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Norton Union Ticket Office . . . 831-3704  
Buffalo Festival Ticket Office . . . 854-7173  
Cricket Ticket Agency . . . 835-2828  
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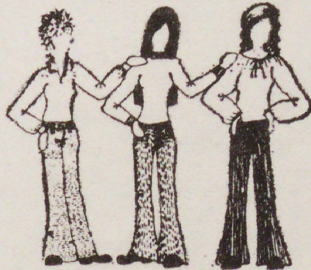
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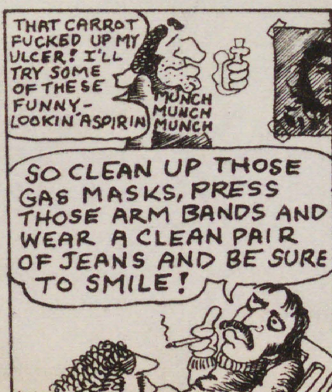
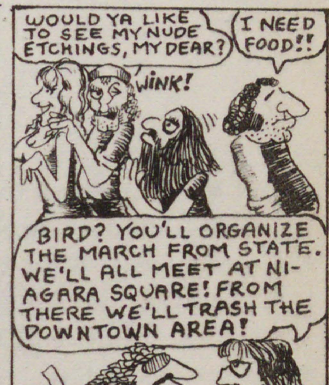
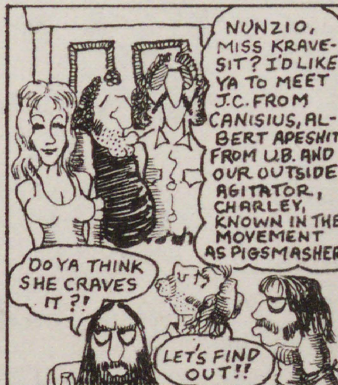
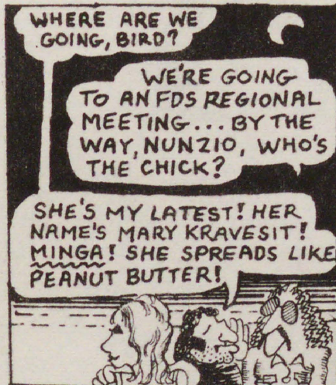
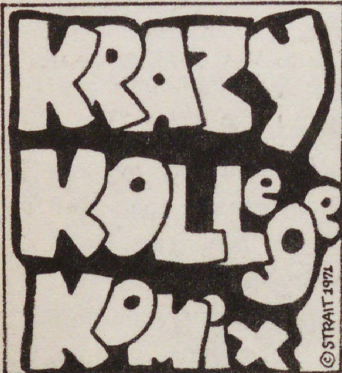
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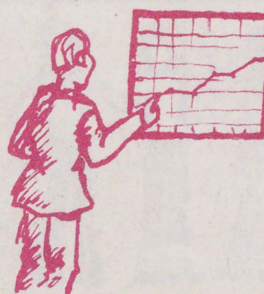
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